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TWO REMARKABLE GENERATIONS OF VOCALISTS.

BY ARTHUR M. ABELL.

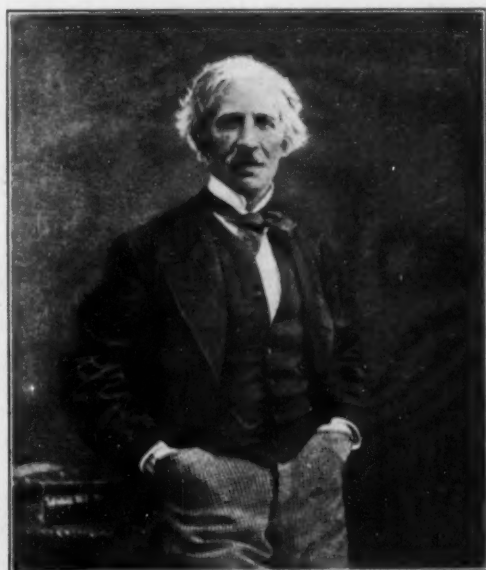
Four score years ago, in June, 1832, Manuel Garcia the elder, the founder of the famous family of singers, passed away in Paris, aged fifty-seven. His daughter, who was world-famous as Madame Malibran and died at the early age of twenty-eight, was perhaps the greatest vocal genius that ever lived. His other daughter, Pauline Viardot-Garcia and his son Manuel Garcia, who died in London five years ago, aged 102, were two of the greatest vocal teachers in the annals of music. Jenny Lind was a pupil of Manuel Garcia, Jr.

Born at Seville on January 22, 1775, this remarkable man, Manuel Garcia the elder, began his career by singing in the boys' choir at the cathedral of his native town. At the age of seventeen he had already made a reputation as a singer, composer and orchestra conductor. In 1791 an intermezzo entitled "Tonadilla," of his composition, was given at Cadiz with great success. He sang the tenor part in this work himself and his beautiful voice and extraordinary technical facility were acclaimed with such warmth that he wrote numerous other compositions of this kind, which were produced at Madrid. Having won a national reputation, he left Spain and made his debut in Paris in 1808. His success was so pronounced that he was the talk of the hour and soon became a great social favorite. It was through Garcia that the Parisians first became ac-

singers of such world-wide renown. During his stay in London in 1824 he gave instruction to no less than eighty pupils. Having meanwhile founded an opera company, of

which the singers were members of his own family, he sailed for America for an extended tour. Among other noteworthy achievements, he introduced the "Barber of Seville" to New York in 1825, he himself singing the part of Count Almaviva; his daughter, Felicia, who was then only sixteen years old, the role of Rossina; his son, Manuel, that of Figaro, while his wife, Jacquina Garcia, nee Sitches, took the part of Dr. Bartolo's housekeeper. Such operatic singing as was introduced by the Garcias had never before been heard in the New World and their advent marked the real beginning of the reign of Italian opera in New York. The company gave performances in all of the principal cities of the United States and earned a fortune. After the termination of the tour and on the eve of returning from Mexico to New York prior to sailing for Europe, they were waylaid by bandits while on the way from the City of Mexico to Vera Cruz and robbed of their entire earnings. This was a terrible blow and Garcia was compelled to renounce his plan of retiring to private life. He returned to Paris and reopened a vocal school, which flourished with the greatest success until his death in 1832. His daughter Felicia had meanwhile married a New York merchant named Malibran and it was under his name that she became so famous.

The marriage was a very unhappy one and she was soon



MANUEL GARCIA, JR.
Who died in 1907 at the age of 102.

quainted with Spanish music, for he had composed a monodrama of which the music had a strong national flavor. It was received by the Parisians with great enthusiasm. In 1811 Garcia visited Italy, where his singing made so profound an impression that the King appointed him solo tenor among the musicians of his court. It was in Italy that Garcia brought out his opera, "Il Califfo di Bagdad," which established his reputation as a composer. He composed numerous operas, of which this was the most successful.

He did not allow composition to interfere with his career as a vocalist, however, and in spite of his great successes, not yet being thoroughly satisfied with his vocal achievements, he perfected himself with Anzani, with whom he acquired such an astonishing technical facility that Rossini, whose friendship he had won, was inspired by his singing to write the role of Count Almaviva for him. Garcia's singing of this role with all of the original embellishments at the premiere of the "Barber of Seville," and also later in Italy and in France, helped him in no small degree immediately to popularize Rossini's immortal opera. I have heard but one tenor sing in public the part as originally written and he could accomplish it only by the employment of falsetto. There is no living tenor who had the technical proficiency of Manuel Garcia the elder.

By 1819 Manuel Garcia was a European celebrity and for the next five years he was in great demand and sang with brilliant success at all of the principal opera houses on the Continent and in London. It was during these years, too, that he founded the school of singing, which was destined to become so celebrated and to turn out



MANUEL VINCENTE DEL POPOLO GARCIA.
Founder of the Garcia family of singers. Father of the centenarian Malibran, and Pauline Viardot-Garcia.



MADAME MALIBRAN (1808-1836).
The most famous of the children of Manuel Garcia, the elder. She was probably the most gifted and spontaneous vocal genius the world has ever seen.



PAULINE VIARDOT-GARCIA.



MADAME JACQUINA GARCIA.
Wife of Manuel Garcia, the elder, known previous to her marriage as Senorita Beiones, under which name she became celebrated in Spain as an actress.

divorced. Later she married Charles de Beriot, the distinguished Belgian violinist and founder of the Belgian school of violin playing, with whom she lived happily until her early death in 1836.

Manuel Garcia's own marriage was a most romantic affair. Jacquina Sitches had made a reputation in Spain as an actress under the stage name of Mlle. Beiones, but she suddenly renounced the stage and astonished the world by declaring that she had determined to take the veil. Her parents reluctantly acquiesced and the young girl entered a convent. It was the custom at that time for the young nuns, after living in the convent for a time before formally taking the veil, to be sent out again for a short period, when they were to make the final decision as to whether they were to renounce the world and its pleasures. Jacquina Sitches, during the brief respite accorded her, attended an operatic performance at which she heard Garcia sing. She was so carried away by his marvelous art that she sought his acquaintance and he, in turn, was so charmed by her beauty and grace that they fell desperately in love with each other. The girl now quickly decided against taking the veil and the two were united. She returned to the stage again, but this time as a singer, having trained her naturally beautiful voice under the tutelage of her famous husband. Garcia the elder composed no less than fifty-two operas, four ballets, a cantata and a large number of other vocal compositions. Of these fifty-two operas, twenty of the librettos were written in Spanish, twenty-four in Italian and eight in French. As a vocal instructor he was exceedingly severe and taxing and even his daughter

Malibran, with all of her native genius, found it impossible to come up to his requirements.

As a singer he possessed not only a voice of remarkable beauty and volume, but a vocal technic such as has probably never been equaled before or since and, furthermore, a glowing temperament. When singing on the stage he entered into the spirit of the role with such terrific earnestness that his daughter Malibran, who often sang the part of Desdemona to his Othello in Rossini's opera, frequently declared that she stood in mortal terror of him at each performance. So fierce was the rage that he worked himself into that she feared he would really strangle her in the bedchamber scene. To sing or study with Garcia the elder was, indeed, a hard school, but what results!

Manuel Garcia, Jr., upheld the traditions of his father and carried out the great work that he had begun. One of his many achievements was the invention of the laryngoscope. It is difficult to realize that this man, who was born in 1805, was a European celebrity before Abraham Lincoln or Darwin or Chopin or Schumann were even heard of. And yet they went to their graves, some of them more than half a century ago, crowned with immortality, while Manuel Garcia was still teaching in London as late as 1907.

Malibran's career was meteoric. She made her public debut in London on June 7, 1825, as Rosina in "The Barber of Seville," scoring the same phenomenal success that she repeated in New York a few months later. In the year 1826 she was married to Malibran, as mentioned above, but after he became bankrupt the following year, she left him and returned to Europe alone. Her real career on the Continent of Europe began with her Paris debut, which occurred on January 14, 1828, when she sang the title role in Rossini's "Semiramis." Her success was phenomenal, and thenceforth, until her premature death in 1836, she was the idol of the nations. Her voice was a mezzo-soprano of the rarest timbre, and under the severe regime of her father it had been developed to an extraordinary degree of perfection. Naturally extremely musical, she possessed wonderful dramatic instincts, and was probably the most willful, capricious singer on the stage ever known; but as her spontaneous outbursts were guided by unerring artistic and musical instincts, she gave performances both vocally and histrionically that seemed like divine improvisations.

Malibran's sister, Pauline Garcia, who married Viardot and became famous as Madame Viardot-Garcia, was not an inspired genius like her older sister, but she was, nevertheless, a vocalist of extraordinary powers. In her younger years her singing created a sensation wherever she was heard throughout Europe. During the sixties and seventies she maintained a summer-home at Baden-Baden, where she gave weekly musicales that were attended by the German Emperor and Empress, Bismarck, Moltke and all of the musical celebrities who happened to be in Baden-Baden at the time. Madame von Garcia's school of singing at Paris became world-famous and its achievements right down to our own times are so well known that they

need no further mention. The Garcia family stands out unique in the history of music. Never before or since have so many vocalists of world-wide renown been members of any one family, and this circumstance is all the more astonishing when we consider that they represented two succeeding generations of that family.

The accompanying rare and interesting photographs of the Garcias were kindly placed at my disposal by Gustave Garcia, of London, who as the son of Manuel Garcia, Jr., represents the third generation of the family. He in turn, has children of mature age, representing the fourth generation, but the great vocal gifts of the family became extinct, it seems, with the late Madame Pauline Viardot-Garcia, the last member of the second generation.

Frankfurt's Conservatory.

Herewith is shown a picture of the famed Hoch Conservatory of Frankfurt-am-Main, and the building might well serve as a model of what a music school should look like. The institution was founded in accordance with the testamentary wish of Dr. Joseph Paul Hoch, a celebrated Frankfurt lawyer, who bequeathed all his fortune toward



THE FAMOUS HOCH CONSERVATORY.

the furtherance of the enterprise. Its first director was Joachim Raff, whose faculty included also Clara Schumann, Julius Stockhausen and Bernhard Cossmann. It is a fact worth recording, that in the 1911-12 annual booklet sent to THE MUSICAL COURIER by the Hoch Conservatory, the figures show that the school had 695 pupils last year, of whom only one was an American!

Critics Vote Nicoline Zedeler a Success.

The following newspaper notices indicate that Nicoline Zedeler, the violinist, has achieved success with the music critics and the public:

Miss Nicoline Zedeler made a deep impression by her playing and proved the possessor of notable technical skill and fine sense of interpretation.—Chicago (Ill.) Inter Ocean.

One of the greatest pleasures of the concert was the appearance of Miss Nicoline Zedeler, a violinist of great ability. She seems generously gifted with both temperament and intelligence.—St. Paul (Minn.) Pioneer.

Miss Nicoline Zedeler proved the most interesting artist of the evening. Her playing was marked by ease and finish of execution, a beautiful tone and charm and grace of phrasing.—Omaha, Neb.

Miss Zedeler showed her power to hold enraptured a discriminating audience.—Des Moines (Ia.) Leader.

Miss Nicoline Zedeler's violin solos were altogether entrancing making it patent that she is a mistress of technic and full of the

temperament that the successful violin artist must possess.—Winona (Mich.) Leader.

Miss Nicoline Zedeler is an artist of rare ability.—Dubuque (Ia.) Times.

Miss Nicoline Zedeler held her audience spellbound by her playing.—Albany (N. Y.) Leader.

From a purely artistic standpoint nothing surpassed the wonderful violin work of Miss Zedeler.—El Paso (Tex.) Herald.

It remained for Miss Zedeler to take the house by storm with her violin playing. Perfect technic, soulfulness and beauty of tone and harmonics marked her work.—Kalamazoo (Mich.) Gazette.

Cadman Agrees.

DENVER, Col., July 8, 1912.

To The Musical Courier:

Let me thank you for the timely article anent the publisher and the composer which appeared in a recent issue of THE MUSICAL COURIER. You state the exact truth with regard to the relations which exist between the creator of the music and he who makes it possible for the creation to be scattered broadcast and be judged by the public. The publisher is not a robber as the Rev. Sapir thinks in his letter to you, and you have given him the publisher's side in a fashion that cannot be disputed. I think if more composers worked in conjunction with their publishers, giving them aid from time to time, and suggestions, (providing these suggestions are sane and practical, and providing of course, the publishers are willing to take the composer's ideas,) it would be better for both parties. Much can be done to strengthen the relations between composer and publisher and a "Society for the Promotion of Mutual Understanding Between Composer and Publisher" might not come amiss. At any rate there is room for the education of the composer along such lines—some sort of movement that will overcome the mania that every composer is downtrodden and every publisher is a robber. We can stand more editorials from your pen on this subject.

Sincerely,

CHARLES WAKEFIELD CADMAN.

Lillian Carlsmith in Kingston, N. Y.

Lillian Carlsmith (Mrs. William Allen Kissam), the concert contralto, is in Kingston, N. Y., where she is convalescing after a severe illness. Mrs. Carlsmith will remain in the mountains until autumn, when she is to resume her engagements. During the coming season the singer is to give a recital in New York.

Xaver Scharwenka in Switzerland.

Xaver Scharwenka, the eminent composer-pianist, will spend the remainder of the summer at Tarasp, Switzerland.

Abells in Switzerland.

Arthur M. Abell (Berlin representative of THE MUSICAL COURIER) and Mrs. Abell are in Switzerland, spending their vacation.

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*HANS TAEHLER, tenor, Royal Opera, Karlsruhe.
FRANZ EGNIJEFF, baritone, Berlin Royal Opera.
FLORENCE WICKHAM, mezzo-soprano, Metropolitan Opera Co.
PAUL KITTEL, tenor, Vienna Imperial Opera.
CAVALLIERE MARIO SAMMARCO, baritone, Metropolitan Opera Co. and Covent Garden.

PUTNAM GRISWOLD, basso, Metropolitan Opera Co.
MARGARETHE MATZENAUER, mezzo-soprano, Munich Royal Opera and Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
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Eleventh Biennial Norwegian Saengerfest.

FARGO, N. Dak., July 18, 1912.

The musical event in North Dakota last week was the eleventh biennial saengerfest of the Norwegian Singers' Association of America. There were a chorus of 1,000 voices, four soloists and a symphony orchestra of thirty-five players. Jessie Hazelton Askegaard, soprano; Lillian C. Wright, pianist; Mildrid I. Romsdahl, soprano, and Gustaf Holmquist, basso cantante, were the artists who assisted the mass chorus in the concerts on Friday, July 12, and Saturday, July 13.

The program for these two days follows:

FRIDAY, JULY 12.
 Overture, Le Domino Noir Aubert
 Orchestra—H. M. Rudd, Director.
 Giv Agt Alfred Paulsen
 Grand Chorus—Emil Bjorn, Director.
 Hear Ye Israel (Elijah) Mendelssohn
 Mildrid I. Romsdahl, Soprano.
 Olaf Trygvason Reisinger
 Winneshiek County Norsk: Sangerforbund.
 Carlo A. Spirate, Director.
 Prologue Leonsvall
 Gustaf Holmquist.
 Naar Fjordene Blaener Alfred Paulsen
 Chicago Norwegian Singers' League.
 Notrona Kvadet (Sigurd Jorsalfar) Grieg
 Grand Chorus—Solo—Eivind Borsum.
 Serenata, Love in Idleness Macbeth
 Norwegian Dance Grieg
 Orchestra.
 Du Lann Signe Lund
 Grand Chorus—Orchestra Accompaniment.
 En Sommerdag Kjorult
 Mor Heinrich Matias
 Ballade, Knud Larvad Neils Gade
 G. Holmquist.
 Varde Johannes Haarklon
 Grand Chorus—Solo, G. Holmquist—H—alten, directing.
 Jeg elsker dig Grieg
 Jag er ung Hallstrom
 Good Bye Tosti
 Mildrid I. Romsdahl.

Onian Beschmit
 Twin Portie Singers—Gustaf Flaaten, Director.
 Landkjending Grieg
 Grand Chorus—Solo, G. Holmquist.

SATURDAY, JULY 13.
 Scenes Pittoresques (Angelus-Fete, Boheme) Massenet
 Orchestra.
 Brudefarden Reisinger
 Grand Chorus.
 Robert, toi que j'aime, Robert le Diable Meyerbeer
 Jessie Hazelton Askegaard, soprano.
 Den store Holde flok Grieg
 Grand Chorus—Solo, G. Holmquist.
 Toreador song (Carmen) Bizet
 Gustaf Holmquist.
 En Vaarnat Oscar Borg
 R. R. V. S. S. Ass'n.—Dr. Vistauet, Directing.
 Hor oss Svea Wennerberg
 Grand Chorus.
 Konge Kvadet (Sigurd Jorsalfar) Grieg
 Grand Chorus—Solo, Eivind Borsum.
 Fantasia, Traumbilder H. C. Lumby
 Orch. arr.
 Sangen Har Lysning Alfred Paulsen
 Grand Chorus—Solo, G. Holmquist.
 Oh! Had I Jubal's Lyre—Joshua Handel
 Prelude, Cycle of Life Ronald
 A Birthday Woodman
 Jessie Hazelton Askegaard.
 Tordenskjold Selmer
 Minneapolis Singer Union—Erik Outie, director.
 Kamrat Korling
 En Sangers Bøn Reisinger
 Sotargossen Lindblad
 G. Holmquist.
 Landkjending Grieg
 Grand Chorus—Solo, G. Holmquist.

Fargo music lovers turned out en masse to enjoy the musical treat. A study of the programs shows that while the Scandinavian composers were honored, the directors also favored the composers of other lands.

Thomas Farmer, a Rising American Baritone.

America has reason to feel proud of its new and manly race of singers, college bred, wholesome, ambitious and extraordinarily endowed with voice and intelligence. Into this, inspiring galaxy of educated men singers Thomas Farmer has been admitted, and he promises to help adorn the guild.

Mr. Farmer's ancestors were from New England. Ben Franklin was one of the forebears of the family, and there are other names pre-eminent in various lines to which the Farmers of this day trace their line. Like so many New Englanders, the Farmers of this branch emigrated to Michigan, and it was in Grand Rapids where Thomas Farmer was born. Later the family removed to Detroit, where Mr. Farmer began his musical education by studying the violin assiduously and by singing in the boy choirs of the Protestant Episcopal churches. He had a marvelously sweet voice as a boy, and as is the case with many boy sopranos, as Farmer grew to manhood the voice changed into a superb baritone; it has been called "an Italian voice," since it is of a peculiar rich, mellow and human quality, with the corresponding healthful vocal chords. Such a voice naturally is heard at its best in music written in the bel canto style. It is a true baritone, not a "near tenor" nor a bass.

Thomas Farmer is a graduate of Cornell University, and next to his love for family and art he holds his alma mater dearer than anything else in this world. Mr. Farmer has sung with the Cornell University Glee Club. Although he took up electrical and mechanical engineering, his love for music never waned; to the contrary, he seemed more than ever to be swayed by it. Fellow students and friends in other walks of life greatly admired the young singer's voice. Since leaving the university Mr. Farmer has sung in a number of concerts; has had appearances with the Brooklyn Apollo Club, under the direction of John Hyatt Brewer, and in oratorio, a school of singing in which the young baritone has already distinguished himself.

More recently Mr. Farmer has pursued his vocal studies with Francis Stuart at Carnegie Hall and he is today one of Mr. Stuart's most promising professional singers.

For the coming season Mr. Farmer will be under the management of Antonia Sawyer. He is to sing several times in New York and Boston in the early winter, and he may be induced to give a joint recital with some other singer or instrumentalist.

The following extracts from criticisms refer to Thomas Farmer's singing at a concert in Kingston, N. Y.:

"Thomas Farmer, baritone, gave with a full, rich voice the pleading, 'O God Have Mercy' (oratorio 'St. Paul'), by Mendelssohn, taking the dramatic climaxes well. However, he charmed his hearers in the old Italian 'Caro Mio Ben' and in Tours' incomparable setting of 'Mother o' Mine.' This was given a truly artistic and heartfelt rendition. The last number, Galloway's 'Gypsy Trail,'

was so excellent as to call for a final encore.—Kingston Daily Freeman, March 7, 1912.

The baritone solos by Thomas Farmer, of New York, were: 'O God Have Mercy,' from the oratorio 'St. Paul.' 'Caro Mio Ben,' 'Mother o' Mine,' by Tours, and 'Gypsy Trail,' by Galloway, were



THOMAS FARMER.

much enjoyed, and in his selections of so varied a program and his interpretation the singer showed a truly artistic temperament.—Kingston Daily Leader.

Mr. Farmer delighted all. He had excellent command and range and is a finished artist.—Kingston Daily Express.

Lambert Here.

Alexander Lambert, the pianist and pedagogue, arrived from Europe last Thursday and will spend the balance of the summer in and near New York. He brought the news that Alma Gluck is studying with Jean de Reszke and that the latter said he had been engaged by Andreas Dippel for operatic appearances in America next winter.

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LONDON

The New Victorian Club, 30A Sackville Street, Piccadilly, W.
LONDON, England, July 5, 1912.

One more new opera was introduced to the London musical public in Zandonai's "Conchita" presented at Covent Garden, July 3, with the cast as follows:

Conchita	Tarquinia Tarquini
Don Mateo	Signor Schiavazzi
Dolores	Amy Evans
Rufina	Jane Bourgeois
Estella	Betty Booker
La Sorvegliante	Edith Clegg
L'Ispettore	Gaston Sargeant
Banderillero	Gaston Sargeant
Venditore di Frutta	Dante Zucchi
Una Guida	Dante Zucchi
La Madre di Conchita	A. L. Bérat
Una Voce	André Gilly
La Danseuse	Hortense Verbist
Le Danseur	M. Ambrosini

Conductor, Signor Panizza.

The Zandonai work proclaims the neo-Italianism of its composer's operatic principles, in the emotional fervor of the story he has utilized, which, though of a somewhat mixed breed, Spanish, French, and Italian entering into its composition, is essentially Italian in character. It is however, not a particularly interesting story, nor particularly convincing in its basic significance. It revolves around the simple feminine privilege of changing one's mind, which old and traditional feminine prerogative the uninitiated librettist has tried to make out as a very deep psychologic problem and the composer endeavored to translate into musical phraseology along with some few phases of all that changing one's mind may and does sometimes mean in helping to solve and adjust humdrum affairs of life, and raise them out of the commonplace, for most of the variety of life comes from not keeping promises. In this particular case the promise given by the lady soprano was rather more implied than expressed, but man-like the tenor took things for granted and later used the forcible means of fisticuffs on his lady-love to prove to her that he meant to have things his way. And she capitulated with seeming grace. But before this edifying operatic climax is reached the strong "love interest" offers material that of its kind is considered by members of the above named neo-Italianism school, to be of première qualité. Though the setting of the slums to music, and it cannot be denied that "Conchita" is many if any degrees removed from the category of slumology, may be against all one's notions of music's dominant aesthetic principles, the work is extremely interesting as an example in the development of modern operatic writing toward orchestral predominance and the non-vocal voice line. In "Conchita," the voices never vocalize and rarely sing, if there may be conceded this slight differentiation. The portraying, picturing, outlining, delineating, illustrating and suggesting, all, is in the orchestra and very effective orchestral writing it is, though hardly ever does it reach to the musical intensity of expression demanded by the story, which is a kind of emotional debauch. The work calls for but two principal characters, and it would be a marvelously effective music-drama with two great actors who understood the portrayal of emotion through the arts of pantomime and gesture, minus the necessity of either the vocal tone or spoken word. A new form of opera, a kind of pantomime opera, in which the great symphonic orchestra will join forces with the great histrionic and pantomime

arts, dispensing entirely with the voice, would seem to be the next logical step in operatic advancement. For in place of adding one tithe to the intelligent concept of modern operatic works, the voices are a confusing intrusion. They so rarely sing, there being so little of singable nature written for voices. But under the falsely applied term "declamation," singers are required to omit tones and series of tones that in character are nothing more nor less than a species of ranting and raving, screaming and whistling which makes of their very presence an aggravating nuisance. And, also, in the use of the declamatory capacity of the voice, composers have made no advancement commensurate with that which they have made in other branches of operatic technic. Seldom or never, in the contemporary opera, do the inflection and rise and



JEANNE JOMELLI.

fall of the vocal tone or tones agree with the word or group of words in the expression of their respectively inherent characters. In these modern operas the voice has little or nothing to do with the emotional significance, in the better sense; the phase, even if vocal, having nothing in harmony with the thought expressed by the text. As to the purely sensuous charm and beauty of the purely vocal tone, there is so little chance given the singer for its display, it being smothered and snuffed out by the orchestra, even though it may seem to be of some importance in the score that the singers themselves neglect to make the most of these rare occurrences. To the above referred to class belongs "Conchita." There are some wonderful orchestral episodes, but little or nothing for the voices. Both principals should have been fine actors, instead of which, neither showed any intuitive dramatic sense, or

trained histrionic ability. And neither had any timbre or quality of voice for the work allotted them in solo and duet numbers, and so, like many of their confrères they are hastening the day and helping to sound the death knell of the singer's entire exit from grand opera; for not having the great favors, they are careless of being thankful for small ones extended them, and so by and by they won't have any given them—in the opera of the future.

An interesting event at the London Opera House, was the appearance of Jeanne Jomelli, as Leonora in "Trovatore," Friday, July 5. The music of the part of Leonora is eminently fitted for Madame Jomelli's voice, and she gave a reading of the role in harmony with all its best traditions. Her characterization in every sense, in the beauty of her voice and its great flexibility, and in the histrionic demands were one and all of the highest degree of artistic worth, and worthy to inspire the greatest respect for the versatility of her attainments. In the prison scene her voice in timbre and quality was in a perfect accord with the demands of the tragic and somber mood and situation. Augusta Doria as Azucena, a part in which she has had many triumphs, realized all the possibilities, but not the same can be said of Carlo Albani as Manrico, or Ernesto Caronna as the Count di Luna. The former gives promise of a fine tenor voice in some future time, but before that time arrives he should study, in part, the technic of the stage, at least, in the branch that relates to how to stand, sit, walk, and particularly what to do with one's hands.

It is pleasant to be able to record still another success of Perceval Allen. She scored a real triumph at the Handel Festival at the Crystal Palace, London, in "The Messiah," and "Israel in Egypt."

Madame Nordica's second recital at Queen's Hall, July 5, called out one of the big audiences of the season. In fine voice was the singer, and in a lengthy and greatly varied program she gave of her best. The opening number was Schubert's "An die Musik," exquisitely sung, and followed by some songs in English by Charles Wakefield Cadman,—"When Cherries Bloomed," and "At the Feast of the Dead," which suit Madame Nordica so well, and in which she invariably has a great success. Then in Handel's "Angels Ever Bright and Fair," the great ease and beauty of facility in the singer's voice, made of this number one of the most enjoyed by the audience. Some songs in French in which Debussy's "Mandoline," was enthusiastically endorsed, and again the Puccini aria from "Madama Butterfly," also re-demanded, and then the last number on the program Schubert's "Erlkönig," all demonstrated the art and the great personal charm, as well, of Madame Nordica. Romaine Simmonds accompanied.

The eighteenth season of Promenade Concerts by the Queen's Hall Orchestra, Sir Henry J. Wood, conductor, and Robert Newman, manager, will commence August 17, and continue until October 26. As in the seasons of the past a series of interesting programs has been arranged, which will include several new compositions and many by native composers, which in due time will be announced. The list of soloists engaged numbers eighty-nine, and in addition to these, the Alexandra Quartet of Lady Singers: Arthur Catterall, principal and solo violin; Albert Fransella, principal and solo flute; and Frederick B Kiddle, organist and accompanist. The names of the soloists are as follows: Pianists—Cecil Baumer, Claud Biggs, York Bowen, Christian Carpenter, Winifred Christie, Arthur Cooke, Dorothy Davies, Tosta de Benici, Rachel Dunn, Louis Edger, Isador Epstein, Marie Fromm, Auriol Jones, Esther Kalisz, F. S. Kelly, Marie Leschetizky, Marguerite Melville, Elly Ney, Guiomar Novas, Marie Novello, John Powell, Sydney Rosenbloom, Bienvenido Socias, Eleanor Spencer, Johanne Stockmarr, Theodor Szanto. Violinists—Arthur Catterall, Joyce Brown, Valentina Crespi, Dorothy de Vin, Hugo Hundt, Marian Jay, Daisy Kennedy. Violoncellists—Enrico Mainardi, May Mukle, C. Warwick Evans. Sopranos—Alice Baxter, Martha Brüggemann, Esta d'Argo, Ada Forrest, Helen Henschel, Edith Kirkwood, Mabel Manson, Sara Melita, Alice Motterway, Nina Samuell-Rose, Dorothy Silk, Carrie Tubbs. Mezzo-Sopranos and Contraltos—Muriel Ashe, Margaret Balfour, Ellen Beck, Marion Beeley, Myra Dixon, Carmen Hill, Olive

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Maurice-Wright, Violet Oppenshaw, Ethel Peake, Gwladys Roberts, Muriel Terry, Doris Woodall. Tenors—Joseph Cheetham, John Collett, Gwynne Davies, Hubert Eisdell, Gervase Elwes, Alfred Heather, Haigh Jackson, Morgan Kingston, A. Kingston-Stewart, Frank Mullings, John Roberts. Basses—Thorpe Bates, Robert Burnett, Peter Dawson, Ivor Foster, Herbert Heyner, J. Campbell McInnes, George Parker, Bridge Peters, John Prout, Frederick Ranalow, Charles Tree, Ceredig Walters.

The joint recital given at Queen's Hall, June 28, by Bronislaw Huberman and Lula Mysz-Gmeiner was one of the most artistic events of the year, both in the matter of the program arranged and in its interpretation. Especially worthy of mentioning were the Bach arias for soprano, violin and piano, in which Madame Gmeiner's fine voice and noble conception of the works, and in which she was so ably assisted by her confreres, found immediate recognition from her audience. And again in the Brahms seven *zigeunerlieder* the singer proved her command of voice

tilus," both of which were poetically conceived. The Max Reger variations on a theme by Bach and the Schumann "Papillon," two wholly divergent works in their artistic métier, were each given with a thorough appreciation of their respective valuations, the "Papillons" especially being played with great finesse and gradation of tone. A group of French works completed the program, and these were presented with a polish of style and much charm.

EVELYN KAESMANN.

LATER LONDON NEWS.

The New Victorian Club, 30a Sackville Street, Piccadilly, W., July 13, 1912.

Many rumors are afloat concerning the future of the London Opera House, but up to the moment of posting this London letter, Mr. Hammerstein has announced nothing definite. He has, however, had many offers for the use of his house from various theatrical enterprises, and also, it is said, for the continuation of opera giving!

Cecil Fanning, the American baritone, and his accompanist, Harry Brown Turpin, who are in London for the season, will remain in Europe until next year. They are under the management of the Daniel Mayer Concert Direction, which has booked them for several engagements in London and on the Continent. Later in the year they will give a London recital at Bechstein Hall.

That opera has any chance of success in London, as a permanent institution is doubtful; after Mr. Hammerstein's venture no other conclusion can be arrived at. Opera as a social function is like the Horse Show, for instance, always sure of a temporary support in justification of its existence on that basis; but opera for opera's sake has still to go a-begging, as has most humbly been once again proven by the support given the London Opera House since its very opening. And there can be no cavilling on the merit of the productions given at the London Opera House. If the personnel has not included all the great names of the day in the operatic world, it has nevertheless been a personnel of excellent operatic capabilities, and the individual and ensemble work invariably of a standard far exceeding the general operatic experiences of London's musical cognoscenti. The repertory has included many operas from the standard; some revivals of old favorites; the first English performance of "Don Quichotte," a magnificent performance in every detail; and the first production of Joseph Holbrooke's "Children of Don," in English. The conductors have been men of artistic and disciplined experience; the orchestra superb; the chorus, all English, of a superior grade in the freshness and quality of its ensemble tone; and the individual artists, trained, capable and recognized members of standing in the operatic world. Everything in the way of stage managing, scenery and appropriate setting, were always adjusted in fitting relationship, and the prices of admission, though not out of proportion as first scheduled, finally brought down to theater prices. But in all probability Mr. Hammerstein will put up the shutters of the London Opera House on July 13 and bid adieu to London as an operatic manager. To spec-

ulate on the future of grand opera in London after this failure of all that stands for first class grand opera giving is rather too formidable a task, especially in the midst of the real New York summer weather which has come over to London on a visit.

An interesting announcement is the list of novelties to be produced at the Promenade Concerts of the Queen's Hall Orchestra, under Sir Henry Wood, beginning August 20. Reference to these concerts was made in last week's letter, but the complete list of compositions to be performed was not ready for publication at that time. The list as now officially announced is as follows:

Piemonte suite Sinigaglia
Three eighteenth century pieces J. H. Fiocco
(Orchestrated and arranged by Norman O'Neill.)
Concerto for piano, violin, cello and orchestra Paul Juon
Rumanian Rhapsody No. 2, in D major Enesco
Vorspiel and Serenade Erich W. Korngold
Five orchestral pieces Arnold Schönberg
Music-Pictures J. H. Foulds



Photo by Aimé Dupont, New York.
PERCEVAL ALLEN.

and complete understanding of these wonderful songs. Bronislaw Huberman gave a magnificent reading of the Brahms D minor sonata, with Leopold Spielmann, pianist.

The first part of Reinhold von Warlich's program, given at Bechstein Hall, July 3, was constructed of eighteen songs by Robert Franz, in which the singer found full sway for the expression of his own artistic sense and innate finesse of musical thought. These eighteen songs were the following: "Guldne Sternlein," "Der Schmetterling," "Ich lieb eine Blume," "Die blauen Frühlingsaugen," "Leise zieht durch mein Gemüt," "Mädchen mit dem roten Mündchen," "Durch den Wald im Mondenschein," "Wandle ich in den Wald," "Kommt fein's Liebchen," "Mir fehlt das Beste," "Am leuchtenden Sommermorgen," "Aus meinen grossen Schmerzen," "Lieb Liebchen," "Mit schwarzen Segeln," "Hör' ich das Liedchen," "Es träumte mir," "Verfehlte Liebe," "Es ragt in's Meer." It would be difficult to select any one song as being superior to the others in the manner of its interpretation by Mr. von Warlich, for the delicacy of the Robert Franz genre of thought was in every instance fulfilled, in the conception of text and inflectional vocal tone and timbre. Five songs by Brahms, four by Strauss, and three by Conrad Ramrath completed the program. The three latter were new to English concert audiences and many thanks are due Mr. von Warlich for introducing them. They are beautifully written for the voice and the piano accompaniments are, though modern in the fullness of their construction, never too obtrusive, and they were excellently played by O'Connor Morris, as were the accompaniments of the entire program. "Meine Seele," "An den Schlaf" and "Schlummerlied" they are entitled. The second named one must be accorded a place in the classic annals of song literature.

Tina Lerner has been engaged by the London Symphony Orchestra as soloist at Eastbourne, August 8.

Charles Anthony gave his second recital at Aeolian Hall, July 5, when he presented a well chosen program of fourteen numbers. Mr. Anthony is an excellent pianist, has conquered the mechanical phases of piano playing, and his interpretations are along broad and withal poetic lines of thought. He made an exceptionally good impression on his London audiences. The first number on his program was the Mendelssohn prelude and fugue in E minor, the difficulties of which he presented with ease and grace. Two MacDowell pieces followed, "To the Sea" and "Nau-



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Hungarian overture F. Karhay
Elegy in C sharp minor for organ, strings and kettledrums.

Alfred M. Hale
Concerto No. 2, in E, for piano and orchestra Bach
Intermezzi Goldoni, for stringed orchestra Enrico Bossi
The Sea suite Frank Bridge
Concert Piece, for organ and orchestra E. J. Dale
Suite (from the fairy play), Where the Rainbow Ends, Roger Quilter
Violin concerto Coleridge-Taylor
Nocturne for orchestra Poldowski
Celtic Sketches Edgar L. Bainton

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Besides the above interesting list of prospective "first performances," which it will be noted includes Weingartner's new symphony and compositions by Korngold and Schönberg, there has been added to the orchestra's library the following named works: "Dance Rhapsody," Delius; "Fantasie Triomphale" for orchestra and organ; overture "Im Frühling," Goldmark; two compositions by Percy Grainger, namely, a "Mock Morris" dance for strings, and "Molly on the Shore," an arrangement of old English dances; Sir Alexander Mackenzie's overture "Twelfth Night"; eight German dances, Mozart; new suite entitled "Mother Goose"; Rubinstein's ballet music, "Feramors"; English dance No. 1, by Cyril Scott; Richard Strauss' symphonic poem "Macbeth," and Coleridge-Taylor's rhapsodic dance "The Bamboula." All these additional works will be heard during the series of Promenade Concerts.

Charles Lederer, for several years one of London's leading teachers of voice, has removed to Vienna, where he will open a studio at Porzellangasse 7.

Madame Tetrassini made her last appearance of this season at Covent Garden, July 11, when she appeared as Rosina in "Il Barbiere." The noted singer was in excellent voice and gave a spirited interpretation of this favorite role. In the lesson scene she sang the "Polacca" from "Mignon," and was enthusiastically applauded. She was ably assisted by John McCormack as Almaviva; Signor Sammarco in his inimitable impersonation of Figaro; Marcoux as Basilio, and Malatesta as Dr. Bartolo. Madame Tetrassini will leave immediately for her home in Italy, where she will rest until autumn, when she returns to the United States for a series of engagements.

There are no more interesting artists before the public today than Armando Lecomte and Jeanne Jomelli, who were heard in a joint recital at Aeolian Hall, July 10. Signor Lecomte's sympathetic and excellently controlled voice, his particular knowledge of Italian songs and great charm in their interpretation, are phases of his art all familiar to the London public. And he was particularly effective in songs by Giordani and Carissimi, and essentially so in the monologue from "Andrea Chénier." And of Jomelli. What can be said in her favor that has not been said before? She is surely one of the great artists of the day, and on this occasion she sang her own lovely setting, in French, of Heine's "Ich hab im Traum ge-

weinet" with exquisite charm, as well as songs by Schumann, Schubert and others.

Muriel Little, one of the younger teachers of voice in London, but one with an extraordinary large following, especially throughout Norfolk, will give her annual pupils' recital at Aylsham, July 30, when she will bring out several of her more advanced pupils, among whom may be mentioned Nora Blofield, who gives great promise.

An extremely interesting collection of camera studies of the Russian Ballet has been on exhibition at the photographic studio of E. O. Hoppé this past week. Some marvelous examples of the photographic art were to be seen in the various studies made of the differing characters portrayed by the dancers. Mr. Hoppé's picture of Anna Pavlova one may say has become a classic.

Among the many pupils' concerts given at this time of the year mention must be made of that given by the pupils of Blanche Marchesi. Some ten female pupils were heard in an admirably arranged program at Queen's Small Hall, July 10, in a series of solo numbers, and in the "Spinning" chorus from the "Flying Dutchman," and the duet for soprano and contralto from "Aida." There is a marked individuality in all the Marchesi pupils, and a very observable basic method of tone production. The pupils sing to the best of their ability and not much more can any teacher succeed in accomplishing. The names of the pupils, which have appeared before in a preliminary announcement, in these columns, were: Phyllis Archibald, Mabel Bryan, Norah Dall, Janet Elder, Maude Garnette, Hilda Herbert, Leach Lewis, Jeanne de la Motte, Marsden Owen and Paola St. Clair.

A very talented violinist, one who gives more than ordinary promise, is Beatrice Leech, who gave a recital at Bechstein Hall recently. Miss Leech is a native of the South American Argentine Republic, but she has been abroad studying under some of the best masters for the last few years and has acquired a discipline and technical command that permits of her interpretation of almost the entire range of violin literature. Her intonation is beautifully accurate, her tone pure, firm and resonant, and she has the innate musical feeling that was no doubt there from the beginning and had not to be acquired. In a Saint-Saëns composition and one by Wieniawski in which the writer heard this young violinist, there were apparent qualities that with further development must place her in the foremost ranks of the women violinists. Miss Leech will remain in London over the season and in the autumn will

make a short tour on the Continent, through Germany and in Switzerland.

Philippe Coudert, baritone, assisted by Geraldine Noyes in some recitations, gave his first London recital at Steinway Hall, July 11. Mr. Coudert has a voice of exceptionally pleasing quality, he interprets well and brings no little charm to his work. In some French songs, "Romance" and "Mandoline" by Debussy, and Gabrielle Ferrari's "Le Lazzaroni," Mr. Coudert was at his best, though his readings of "Die Mainacht," Brahms, and Strauss' "Ständchen" were delivered with great refinement of expression and fine nuance of tone. In some songs in English the singer's enunciation of the language was excellent and his conceptions true to the innate meaning of each and every song. He is a well schooled and artistic musician and it is to be hoped that more will be heard of him in London. Lucile Dane accompanied, but not always with taste or discretion of tone in its dynamic relation to the vocalist.

The pupils in piano playing of Amina Goodwin will be heard in recital at Aeolian Hall, July 17. An interesting program is arranged and will be played by K. Richards Carter, May Gilbert, Margaret Montague, Edna Murrell, Annette Orloff, Mrs. Arnold Pain, Elizabeth V. Neale and Margaret Robinson.

Many manuscripts are sent to the writer for review and comment which it is impossible to find time or space for. But recently special attention was called to a new opera in two acts by Frances Allitsen, which though the piano score only was submitted for review proves the writer to have a well developed dramatic sense and ideas for orchestral writing. The work should take about an hour and a half for performance, and the libretto is one of much interest. The subject is oriental and is taken from the "Songs of Jaffir," the author of which is not known to the writer. The title of the opera is "Bindra, the Minstrel," and the characters, in the order of their importance are first baritone, mezzo-soprano, tenor, second baritone and bass. The plot revolves around King Ita, driven from his throne and country by King Artabas, and his Queen Otomis, taken prisoner by King Artabas, who later makes love to her and offers her his throne. "Bindra, the Minstrel" is not only a troubadour, but a conspirator. Meeting the ex-King Ita, he enlists him among his followers and they plan to storm the castle of King Artabas and rescue the Queen. The Queen, who has been secretly informed of the trouble to be taken on her behalf, allows the band of conspirators to enter the palace ostensibly as a band of troubadours, to sing at the wedding arranged to take place between her and the wicked King Artabas. It is agreed that at the finish of the "Song of the Sword" and at a given signal, a "rush" shall be made to do nothing less than kill King Artabas. This is accomplished, and the Queen returns to her rightful spouse. In the meantime there has been opportunity for some attractive music: for the Queen, notably that entitled the "prison scene" music. There is also a well written aria for tenor entitled "Once I Dreamt," some charming ballet music, and the above referred to "Sword Song." The entire work is well put together and very attractive melodically. Miss Allitsen is negotiating to have the work heard in concert form in the early autumn.

Mrs. Dalliba, friend, philosopher and guide to the musical fraternity of many lands, has taken a charming apartment at 9 Langford Place, St. John's Wood, where she has resumed her famous Sunday evenings. During Mrs. Dalliba's visit to the United States this past winter she completed arrangements for the production there in the near future of one of her own plays, in which genre of writing she is accredited with being specially gifted.

EVELYN KAESMANN.

Madame Borden-Low Home.

Madame R. Borden-Low, the soprano and teacher, returned to America last week from her tour of Spain, ending again with a prolonged visit in Paris. Madame Low left New York early in March, and she has come back in fine health and spirits. At present, the singer is at her country home, Lowbrook Farm, in Closter, New Jersey. Applicants for lessons may also address, 43 West Tenth street, New York, Madame Low's town residence. Besides her vocal instruction, Madame Low teaches French diction and coaches singers in French arias and songs.

Madame Borden-Low has spent about half of her life in Europe, residing for years at a time in Paris. In recent years, she has made a speciality of French chansons which she sings in costume. The singer has appeared four times before the Brooklyn Institute of Arts and Sciences; before Columbia University, and many times under the auspices of the New York Board of Education.

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Whatever the grievances of women may be in the political world it cannot be said that women composers are neglected at the present day. On every program is to be found a work of a composer with a feminine name and the catalogues of all the publishers contain a large and an increasing percentage of works by women. The Oliver Ditson Company have recently sent us seven songs by one woman composer, three by another, five by another, one by another, and ten piano pieces by another.

"Since Laddie Went Awa," song written and composed by Lily Strickland. We are pleased to see that the words of this love song are addressed to a man. It always seems somewhat absurd to find a female poet writing passionate poems to women after the manner of men, whom so many women writers imitate. The words "laddie," "purple lea," "heather," and the abbreviation of "with" and "of," indicate an intention on the part of the author to write a Scotch lyric. There is, likewise, a suggestion of Scotch catch in the melody at times. But, though the song could never be mistaken for a Scotch folksong, it is a tuneful and expressive ditty, full of simplicity and quiet paths that cannot but attract musician and layman alike. There are six more songs by Lily Strickland published with the same title page: "At Dawn," "Compensation," "Fate," "Loneliness," another Scotch song, "My Heart's Aye True," and a sacred song, "We Lift Our Hearts to Thee."

"At Thy Shrine," written and composed by Marie Rich. The dominating characteristic of this song is its intensity of feeling. Neither the melody nor the harmony is in any sense of the word striking, and if this song was played and sung without deep emotion on the part of the performer it would fail to make an effect. This is hardly a blemish in a song; for if it was, then many of the greatest songs would be unsatisfactory. Yet it is well for composers to remember that a song's success does not lie in the quantity of feeling the composer puts into the work, but in the quality of feeling the listener gets from the work. It is possible so to write an accompaniment that the mere notes suggest the emotion of the song, and it is also possible to hide the deepest feeling under a calm and passionless exterior. There are two more songs by Marie Rich published with the same title page, "My Rose of Yester-e'en" and "Wistaria."

Five songs, "A May Pole Dance," "A Summer Sea," "Boyhood," "Over the Hills of Home," "The Voyage," by Louise Ayres Garnett. The first of these, "A May Pole Dance," has a rollicking melody in 6-8 time with that Siciliano rhythm which is so characteristic of all English dances. The words are those of an English ballad. The second song, "A Summer Sea," is not at all out of the beaten track of those present-day song writers who take the ordinary English ballads as their model. This song would feel at home in England or the United States, but not in France or Germany.

The third song, "Boyhood," for which Louise Ayres Garnett wrote the words as well as the music, is the monologue of a little boy who muses about the childhood of Jesus and wonders if it was like that of other boys, his included. This song will have to be sung with much reverence and simplicity so as not to offend the sensibilities of some who might think it too familiar to suggest that Mary may have called her child Jesus "Honey Bee." In our opinion it requires great discretion to depart from the dignified and reverential style when writing sacred songs, or songs that deal with subjects which to many persons are sacred.

"The Whispered Song," words by John Kendrick Bangs, music by Carrie Bullard, is a fine example of a song in which the accompaniment conveys to the hearer the emotional nature of the poem, quite apart from the voice melody. In other words, the entire burden is not thrown on the shoulders of the singer. The entire song is spontaneous and joyous. It sounds as if it had been improvised rather than constructed by artifice. We must also

call attention to the moderate compass of nine notes for the voice.

Ten little piano pieces, "Alla Turca," "Dance of the Brownies," "The Fountain," "The Grasshoppers' Hop," "Laughing Water," "May Time," "Skip and Glide," "The Surprise," "Very Happy," "The Voice of Spring," composed by Susan Schmitt. From a purely musical point of view and in comparison with the great works of composers, these little pieces are insignificant. Yet, as compositions intended for children and destined to play no small part in forming the musical tastes of those who will one day be the musicians and public of the nation, these little works take on quite an air of importance. We are always glad to say a good word for those who have the gift of interesting the unformed but expanding minds of children. We know that many a powerful orator who can sway thousands of men might be entirely at sea if he attempted to amuse a baby. And in the same way we look on Beethoven or Brahms as incompetent beside Susan Schmitt when it comes to providing musical fare for the little ones. "The Grasshoppers' Hop," for instance, is not only entirely within the range of a small hand, but it is also musical and possesses a quiet humor that will please any one. Even at the risk of appearing to exaggerate we make bold to say that this grasshopper piece conveys as graphic a description of that amusing high jumper of the summer fields as Schumann's "Prophet Bird" portrays the flight and song of that imaginary bird. Musically, of course, we do not compare the two pieces. We cannot imagine the pupil who will not like "Skip and Glide" waltz etude. It is an excellent study in legato phrasing and an equally good valse de salon to prepare the young pianist for the later Weber and Chopin. We heartily recommend these child pieces of Susan Schmitt.

Recitals at Institute of Applied Music.

McCall Lanham, baritone, assisted at the piano by William Fairchild Sherman, gave the following program, July 12, at the Institute of Applied Music on West Fifty-ninth street opposite Central Park:

Vittoria mio core	Carissimi
Where'er You Walk	Handel
L'Enfant Prodigue	Debussy
Oh! si les fleurs avaient des yeux	Musset
J'ai pleuré en rêve	Hue
Je pense à toi	Gramm
I Would My Song Were Like a Star	Kursteiner
Boat Song	Ware
I Arise from Dreams of Thee	Huhn
Sunset	Russell

Mr. Lanham's program speaks for itself. The refined art of this singer is a factor in his success and he always sings with sincerity and in a style of vocalization that defies criticism.

The same day at the school, Islay MacDonald, a piano pupil of Kate S. Chittenden, dean of the school, and Charles Brandenburg, a pupil of Mr. Lanham, united in the appended program:

Le Cavalier Fantastique	Godard
Romance	Haberbier
Du bist wie eine Blume	Ambrose
Wenn ich in Deine Augen seh'	Russell
Aus Deinen Augen fliessen meine Blicke	Ries
Arabesque	Debussy
Hunting Song	Haberbier
Noon and Night	Hawley
At Parting	Rogers
For You Alone	Gehli

Boston Opera Plans.

Gradually filtering from the European circles come items of news regarding Director Russell's plans for the coming season of Boston opera, which is to open with a performance of "The Tales of Hoffmann." Josef Urban, newly elected stage director of the opera house, has already begun his activities in preparing scenery for the new productions, many of which are to be selected from the best French repertory. Among the artists engaged are: Alice Nielsen, who is to make her appearance in the Metropolitan, Chicago-Philadelphia and Montreal Opera Houses, as well as with the Boston forces; Mary Garden, Frieda Hempel, Lucille Marcel, Tetrizzini, Fremstad, Destinn, Galski, and Carolina White. Felix Weingartner will conduct "Don Giovanni," to be given at the Boston Opera House for the first time, and Miss Nielsen will then appear as Donna Anna, in addition to creating the role in Wolf-Ferrari's "Jewels of the Madonna."

Louise Homer in the Adirondacks.

From the fastness of a well nigh inaccessible nook in the Adirondack Mountains, Louise Homer writes that the free out of door life the family and herself are now enjoying is to her mind the most glorious form of summer living. The well known prima donna certainly proved it at her recent appearance with the saengerfest forces at Philadelphia, when she seemed the picture of glowing health personified.

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G. SCHIRMER

3 East 43d Street New York

VIENNA

Buchfeldgasse 6,
VIENNA, VIII, June 30, 1912.

The concert season is over but in this musical city there is always something worth while to be heard, especially at the Spring recitals which I have not been able to report heretofore. Vienna is known to be an excellent place to obtain piano and violin instruction and I find that just as good voice teachers are to be found here also. Austrians are proverbially slow to advertise their many advantages and because most of the pupils in voice are engaged in the German speaking theatres and operas, few are heard of in America until they have made an international reputation. The Royal Conservatory has an excellent voice department and it was our correspondent's privilege to hear a charity performance consisting of an act each, from the operas "Der Wildschütz," "Rigoletto," "Maskenball," "Hamlet," "Die Jüdin," "Barbier von Seville," "Aida," "Afrikanerin," "Pagliacci," "Manon," "Die lustigen Weiber von Windsor," and "Faust." All were the pupils of Alice Goldberg, who had an independent class besides being a preparing teacher for Prof. Haböck in the Royal Conservatory. A number of the singers are already singing in opera in both Austria and Germany and all showed the careful, conscientious training and the excellent placement of the voice that succeeds in producing good singers. Among those deserving of special mention were, Frau Irma Gross-Gerold of the Stadttheater in Hamburg, Frä. Paula Floch of the same theater, and Frä. Käte Paschkus. Among the male singers were Marcell Noë, of the Vienna Bürgertheater, Theo. Strack, of the Stadttheater in Graz, Roman Prokopowycz, and Joseph Hagen.

Another meeting of the American Musical Club was held in the rooms of the Anglo-American Club on the evening of May 24, and an unusually interesting program

was given. The Grieg A minor piano concerto was played by Marie Hoover Ellis, of Chicago, in a way that was satisfactory from every standpoint. Mrs. Ellis not only has an excellent command of her chosen instrument, but also possesses a fine sense of rhythm, a big technic, is extremely musical, and plays with refined feeling, thereby imparting much charm to all her interpretations. She shows a finesse and a delicacy that would doubtless be heard to still greater advantage in smaller pieces, which is a true test of an artist's ability. Mrs. Ellis is in Vienna for the second



Studio of Pauline Hamilton, Wien.
MARIE HOOVER ELLIS.

time after having studied for several years with Fannie Bloomfield Zeisler in America. Her study in Vienna has been under Madame Melville-Lisniewski (whose pedagogical work and artistic successes have so often been commented upon in these columns) and the master Leschetizky, at whose last soiree she repeated her great success with the Grieg concerto. Marie Hoover Ellis will probably do extensive concertizing in several of the European capitals next season, beginning with a recital in Bechstein Hall in London next October. Dr. Lisniewski, a former concert pianist, gave a pleasing and a brilliant accompaniment at the second piano. The second number on the program was the Eduard Schütt D minor suite for violin and piano, played by Mr. Fitzner of the Fitzer String Quartet and Professor Mynotti, concert pianist. Both are well known artists in Vienna and it was a privilege to hear their interpretation of this number which is considered by many to be the best of Schütt's compositions. Fraulein Hintermayer of Vienna, an advanced pupil of Professor Rosa Papier-Paumgartner in the Royal Conservatory, sang three Brahms lieder in a beautiful rich contralto. She has real dramatic and musical talent and is recognized as one of the most promising of the vocal pupils in this large school. Miss Paulsen of Vienna and a pupil of Professor Mynotti, gave an excellent reading of the Brahms rhapsody in G minor and the Liszt C sharp etude. She possesses a soft, plastic touch, a good understanding of dynamics and rare musical intelligence. Miss Hintermayer then sang Schubert's "Wiegenlied," "Frühlingstraum" and "Der Tod und das Mädchen," again revealing her rich dramatic and musical powers and was most ably and sympathetically accompanied by Mr. Durlat at the piano. Henry Rothman was prevailed upon to sing two Italian songs which revealed

the rich mellow beauty of his voice and its excellent schooling. A number of guests and members of the club remained for an informal dance.

The Royal Conservatory gave three performances in the Theater an der Wien in which the advanced pupils in the opera and dramatic departments took part. On the first evening, Mozart's "The Marriage of Figaro" was put on in a way that sometimes made it difficult to believe that it was an amateur production, so well did the singers handle their parts. Especially worthy of mention were Ernest Reitter as the Graf, Irene Kummer as the Gräfin, Marie Braum as Susanne, Ivan Levar as Figaro, Dr. Bartolo, as the doctor; Rosa Hintermayer as Marzelline and Barta Porsch as Cherubini, the page. In fact, all the leading roles were in capable hands and one could readily realize why this school is drawn upon so heavily for the theaters and operatic stages in Europe. The orchestra was directed by Wilhelm Bopp, director of the Conservatory, and composed of the pupils in the different music departments. All in all, it was a very creditable and clever presentation. Massenet's seldom heard opera, "Werther" with Stefan Marcus in the title role, Jonel Crisian as Albert and Sabina Kalter as Lotte did very effective work in both acting and singing. Each is gifted with a beautiful voice which has been well trained and possesses the divine fire which the true artist must have. Especially was Sabine Kalter's presentation good. This young singer accepted an engagement at the Volksoper for next season before Director Gregor of the Royal Opera had heard her. When he did hear her at a "Vortrag" of the Conservatory, he was so favorably impressed by her rich contralto voice of great range and her acting that he went to Professor Rosa Papier-Baumgartner, her teacher and told her that she had made a great mistake in allowing her pupil to accept a position before he had heard her as he would be delighted to have her in the Hofoper. She has received other flattering offers from German cities, but wishes to remain in Vienna a while longer so as to be able to consult her teachers in preparing her roles. It is told that at the rehearsals all in the play were moved to tears by her rendition of her part. Without doubt, she has a great future. The dramatic class presented two acts from Gerhart Hauptmann's "Das Hirtentlied," one act from August Strindberg's "Mutterliebe," then the dramatic poem "Der Sieger" by Otto Falckenberg and a comic skit, "Das Fest der Handwerker" treated as a vaudeville by Louis Angely. The first three sketches gave an opportunity to each of the actors to display their dramatic ability and in the last, their adaptability to the lighter roles. The interpretations of each pupil showed thoughtful study and careful preparation and especially good were Elizabeth Scholz, Dagny Serfaes, Adele Leschka, Rosa Kadlé, Emile Waldheim, and Fritz Wisten, Fritz Schrecker, and Eduard Siebrecht. Hofkapellmeister Frank Schalk directed the students' orchestra the last evening with his usual success.

At the last meeting of the American Musical Club in Vienna, Clarice Balas of Cleveland, Ohio, played the "Moonlight" sonata by Beethoven. The first movement was unusually good and displayed the artist's deep, full tone, caressing in quality, combined with a fine sense of rhythm and excellent dynamics. The Scherzo was taken at a slower tempo than is usually heard and the last movement was very rapid. She has a sure technic that easily responds to all her artistic demands, and she shows a finish in her execution and interpretation that several years' study abroad has made possible. These last two years have been spent under the careful tutelage of Malvine Bré and Professor Leschetizky. Miss Balas returns to Cleveland this summer and will doubtless repeat her former concert appearances there. Emmy Heim, a distinguished concert singer, kindly consented to lend her assistance and sang most charmingly selections by Beethoven, Paisiello, Wolf, Brahms, Strauss, Wekerlin and Bizet in the original language of each, Italian, French and German. For encores she sang Schumann's "Frühlingsnacht" and an English song which especially delighted the hearers. Of her, Richard Specht, a noted Viennese music critic, says in the Merker, a magazine containing criticisms of the leading artists heard this year, that she "is one of the greatest talents among the younger concert singers, possessing true fire and temperament combined with sensitiveness. She is an unusually good interpreter of Brahms and Moussorgsky's children's songs." Herr Faltenstein, a pupil of Professor Fishoff, played the accompaniments with great delicacy and sympathetic grace. Albert Cornfeld, of Philadelphia, played the Bruch "Scottish Fantasia." This boy violinist has studied for the past four years under the masters Rosi and Sevcik and displayed the qualities one always

expects to hear in his playing—fiery temperament, brilliant technic and a musical reading. Hyman L. Kossoff, a pupil of Hans Ebell, ably played the accompaniment. This club has proven to be both an artistic and a financial success and closes the season with enough in the treasury to guarantee the next meeting in September. The objects of this club are to promote the social intercourse of its members, their artistic advancement, and their general welfare as well as to furnish information regarding courses of study and all necessary addresses. All foreign music students and residents as well as Viennese music students and residents are eligible to membership. Funds are needed for a musical library and a reading room and it is earnestly desired that every one interested will generously send contributions to the president, Lolita D. Mason, Wien VIII, Buchfeldgasse 6, or to the vice president, Mr. Fossatti, Wein I, Kärtner Ring 3, or to the treasurer, Addie Funk, Wien IV, Plösselgasse 6.

Richard Strauss' "Rosenkavalier" is still put on at the Hofoper, but attracts much smaller audiences than at first. The staging and costumes are beautiful and the famous Philharmonic Orchestra, directed by Hofoper Kapelmeister Franz Schalk, give their customary excellent rendition. Frl. Windheuser as the Feldmarschallin and Frau Gutheil-Schoder as Octavian render satisfaction, as do Herr Mayr as the Baron Ochs and Frl. von Joranovic as Sophie. The minor parts are taken by the well known artists, Preuss, Betteto, Madin, Brewer, Stehmann, Maikl, Seuer, Frauleins Paalen, Morawez, Caukl, etc. At the Vienna Royal Opera the best stars often are heard in the smaller parts, a proceeding very valuable in the attainment of well rounded performances.

In some of the previous Vienna letters mention was made of Laura Weiser's tonal system and it was THE MUSICAL COURIER's correspondent's pleasure to hear a recital given by the pupils of this earnest pedagogue. The children's ages varied from five to fifteen and the youngest after only three months of study could readily tell the leading tone of any key asked and make any modulation required. All showed careful musical training and a developed sense of rhythm. Especially worthy of mention was Edith Hofer, who was finishing her seventh semester



THE TYROLEAN YODLERS.

in this course. She has defective eyesight and the notes of each piece must be carefully dictated to her, but her memory readily retains them. It required seven hours for her to get the notes of the andante movement of the fifth symphony of Beethoven as rearranged for six hands on the piano. Pitch is also taught in this school and developed in the students when quite young. The program was made up of selections used in Miss Weiser's tonal system, of which she has already published six volumes and is earnestly engaged on several others. Some of the most celebrated teachers and musicians in Vienna are taking a deep interest in Miss Wieser's life work and were very favorably impressed by a program recently given by her pupils

Your Vienna correspondent now is returning to America after an absence of four years abroad. In Innsbruck the Tyrolean Yodlers were heard in an interesting program in which the famous yodel or call predominated. The singers were in their native costume and the accompaniments were played on a zither by a typical counterpart of Andreas Hofer, the great patriot, so far as appearance could be judged. The voices were untrained and sometimes unwisely used, but one could get an idea of how these songs would sound among the beautiful mountains surrounding the charmingly located Innsbruck.

Margaret Melville-Liszniewski entertained her large class of pupils one evening before the departure of a few of them for America. Ray Hampson, of Terre Haute, played the Arensky piano concerto with Madame Melville at the second piano and then she prevailed upon to play the Schumann and the Chopin concerto accompanied by Dr. Liszniewski. This summer she goes to Norway with several of her pupils, among them being Marie Hoover Ellis, of Chicago; Millicent Virden, of Santa Paula, Cal.; Gertrude and Corine Cleophas, of Chicago; Gertrude Horn, of Valparaiso, Ind.; Mrs. Bloom, of California, and several others. Nan Brosius, of Terre Haute,

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Ind., and Grace Guller, of Raymond, Ill., have returned home after an interesting trip through the Tyrol, Switzerland, France and England.

Irene St. Quentin, for the past two years a pupil of Frau Stahl and Professor Leschetizky, has returned to her home in Noblesville, Ill. She will give several concerts this summer and teach as well as concertize in America this winter. Very musical and industrious as well, she has made great progress in her chosen lines of work while in Europe.

Herman Wasserman, of New York, a Godowsky Meisterschule pupil, will spend the summer in the mountains in Poland near the Russian border. Hymen L. Kossoff, of New York, will study this summer in the Bavarian mountains with his teacher, Hans Ebell. Mr. Westlake and family, with Misses Beatty and Marcella Geon, return to Liverpool, Ohio, this summer. They have studied with Marie Prentner, Madame Melville-Liszniewski and Professor Leschetizky. Jessie King, accompanied by her mother, has returned to Chicago after five years' study of piano under Professor Godowsky in Berlin and Vienna.

Professor Sevcik and his large class are in Pisek, Bohemia.
LOLITA D. MASON.

Ilse Veda Duttlinger Studying with Auer.

After an extended concert season, Ilse Veda Duttlinger, the distinguished young violinist is again studying with



ILSE VEDA DUTTLINGER.

Professor Leopold Auer at Loschwitz. Her first recital in London will be given in Bechstein Hall, October 22; before that she has to fill a number of engagements in Russia with orchestra. Some press notices are appended:

The soloist, Thursday, for the symphony concert in the large auditorium of the City Hall was Ilse Veda Duttlinger.

Miss Duttlinger is really a great artist. She masters her instrument with astonishing ease and her technic is faultless. She draws a wonderful tone and her conception is full of power, vitality, temperament. All of these talents were fully brought out in her rendering of the intricate Dvorak A minor concerto. This concerto was played for the first time here with orchestra accompaniment and the masterly interpretation of the young artist was received by the public with great enthusiasm. Also in the three extra numbers which she was forced to play one felt the presence of a true artist. —Karlala, Wiborg, April 30, 1912.

Miss Duttlinger was again soloist of the Symphony concert. This time she played the Mozart D major concerto and with her wonderful rendition of it enchanted the whole audience. Her beautiful big tone and fine musical interpretation could not be praised enough. She certainly has a great future before her, as the young artist is only eighteen.

The stormy ovation of the audience would not end until the young violinist had given five encores, and even then they were not satisfied. —Karlala, Wiborg, April 30, 1912.

Helen von Doenhoff Resting in Her Orchard.

The accompanying cut shows Helen von Doenhoff, the once famous operatic contralto and now successful teacher



HELEN VON DOENHOFF RESTING IN HER ORCHARD.

of aspiring opera singers, resting in her orchard up in the Catskills. The von Doenhoff home is located in Chelsea Park, Pine Hill. Madame von Doenhoff is planning for her next season in New York. Her pupils have been requested to arrange for beginning their lessons about the third week in September, when Madame von Doenhoff will resume her work. Her opera classes are to be a feature next winter and several young singers are already enrolled.

New applicants may write to Madame von Doenhoff at her summer home, as given above. The New York studio, at 1186 Madison avenue, is closed.

Theodora Sturkow Ryder Sails.

Theodora Sturkow Ryder, the pianist of Chicago, sailed today (Wednesday) on the steamship Necker of the North German Lloyd. Madame Ryder is booked to play with the London Symphony Orchestra under the direction of Sir Henry Wood, in London and later she will visit the Continent. The artist spent several days in New York before sailing and enjoyed her visit with friends. Madame Ryder will return to America early in the autumn as she has been engaged for the concert tour with Edmund Warnery, the opera singer.

PARIS

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to Frank Patterson, 1 Square de la Tour-Maubourg, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

1, SQUARE DE LA TOUR-MAUBOURG, 1
PARIS, July 9, 1912.

We are in receipt of the vocal score of an opera in four acts and eight scenes entitled "Tasso" (Torquato Tasso), music by Eugene d'Harcourt, words by Pierre



MONUMENT TO GOUNOD (Parc Monceau).

and Jules Barbier. The work has been performed at Monte Carlo, Anvers, Gand, Bordeaux and Geneva, and seems to have had some success, but whether it has kept the stage in any of these places—which is the real test of success—I do not know. The vocal score is very well gotten up and is provided with colored prints of all of the costumes used and designs for each scene in the opera. Unfortunately for the poor critic who has to judge of this work by reading the score, the author (or

the arranger of the piano score), has introduced certain simplifications into the printing, simplifications which, like all such simplifications, greatly add to the difficulty of reading the music. An explanation of these simplifications is given opposite the first page of the music as follows:

Notation simplified and abridged by:

1. The totalization of values.
2. The suppression of the superposition and of the fragmentation of slurs (or ties).
3. The suppression of precautionary accidentals. (An accidental is effective only during the one bar. It is without effect in the next bar under any circumstances whatever, even on the first note when that note is tied over from the bar preceding.)

Taken in detail these innovations have the following effects: 1. The totalization of values, means that, for instance, in 12-8 time where every beat is a dotted quarter note, two beats a dotted half note and four beats a dotted whole note, he sometimes uses a quarter note or a half note undotted, which, as will be seen, is very confusing, for an undotted quarter note equals two-thirds of a beat. That is all right and common enough when it is followed by an eighth note, but when it is followed by an undotted half note it gives the appearance of six-four time. In fact it is impossible without some preliminary practise to work out these values quickly enough to play them at sight. What impression of rhythm is given by an eighth note followed by a dotted quarter and an undotted quarter? Of course this adds up to six-eighths, but to the eye it gives no sense of any ordinary rhythm. Whatever the time and the rhythm may be, the beat should be plainly visible. This is a mere matter of convenience which the reader certainly has a right to demand. 2. The suppression of certain slurs or ties. The way this score is printed renders it sometimes very difficult indeed to be sure whether a note is to be repeated or tried over. This is, under ordinary circumstances, not a matter of great importance, but the constant suggestion of doubt is annoying. 3. Just how often accidentals should be repeated is a question which is not easy to decide. Personally I find that in much modern music it is often necessary to repeat an accidental even within the duration of the bar in which it is first used. In works like Strauss's "Salome," for instance, one has to look back frequently to be sure which of the notes are natural, which are sharp or flat. The old rule that an accidental altered all the notes within the bar but none in the next bar was made when harmony had a certain well defined association with the long rhythm. In much modern music the harmonic changes are so frequent and so violent that a note may well be sharpened or flattened at the beginning of a bar and again at the end of it without these two harmonies having the least association. I have one case in mind where

F sharp at the beginning of the bar is the third of the dominant of G major, and at the end of the same bar this same F sharp is a suspension rising toward G in the dominant of F minor. But it does not proceed directly to G, but passes first to E natural. (The melody is F sharp, E, G.) This is such a combination of false relations that one naturally would rather play F natural instead of F sharp, the resolution being to F minor. It would here be better to repeat the accidental, and if this is so in a single bar, how much more important must it be in the next bar? There are several places in this opera of which I am speaking where a good deal of doubt is left as to whether the note is a misprint, a mistake or a modernism.

From all of which I conclude that these innovations of Mr. d'Harcourt, his arranger or his publisher, are useless and objectionable. Reforms in the writing and print-



MONUMENT TO AMBROISE THOMAS.
(At the Parc Monceau.)

ing of music are certainly needed, but not such reforms as these.

The story of the opera can be told in a few words. Tasso falls in love with Leonora who returns his love;

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Count Molza, who also loves Leonora, provokes a duel with Tasso. Leonora implores her brother, the Duke Alphonse, to save Tasso (who is probably a better poet than swordsman!), and her brother agrees on condition that she will marry Molza. She agrees. Tasso calls publicly upon her to return her love and they shut him up in an asylum for the insane. Leonora dies, Tasso is liberated and taken to Rome where honors are to be bestowed upon him. He suddenly falls dead amidst the acclamations of the people. It is a libretto very theatrical, very Meyerbeerian. The way the whole thing is treated is as bald and cold as possible. I cannot imagine any librettists in these modern days doing such a crude piece of work.

The work opens with Julio, a fisher boy, singing a folk-song, and Tasso, the great poet, listening to him. Following this there is a concert of mandolins on the river and Leonora passes in a boat. Then there is a quick change of scene and a "Sanctus" is heard from the cathedral combined with a march outside and a court pageant. (How long has Meyerbeer been dead, anyway?) The second act represents first a love scene winding up in a duel and then the representation of Tasso's "L'Aminta." The third act shows Tasso in the mad house—and the cries of the insane inmates of the place are heard outside. In the next scene, after his escape, he is held up by brigands. There is here a ballet, and by a coincidence worthy of a better cause Molza is held up by the same bandits at the same time. They are all about to be flayed alive, or put to death in some other equally picturesque manner, when Tasso so charms them by his honeyed speech that he not only softens the hearts of the bandits but Molza's heart too. The last act shows first the Chapel of the Convent of Saint-Onofrio at Rome. Tasso is there, and in a moment of his delirium he sees (and the public also sees) the sacred statues of three angels change into three of his characters, Armide, Clorinde, Herminie, and the Blessed Virgin into the figure of Leonora. The next scene is the capitol at Rome, acclamations of the people, and the death of Tasso.

As for the music of this, I can only say that I consider it a misfortune that it should be attached to such a dreadful libretto, for it is very good music indeed. There are many passages in it that are truly delightful. There is much real melody, very little exaggeration in the way of advanced modernism, and a great deal of skill in the arrangement. Give Mr. d'Harcourt a decent libretto and I firmly believe that he would write us a really great opera. But so many of these scenes were so utterly used up in the old, old time! There are so many set choruses stuck in without reason or sense, so many tricks of the stage, tricks that have been used over and over again until they are worn threadbare: the boats on the river and the mandolins, the religious chorus in the church while a march is played outside, the scene of the duel with the long chorus that belongs to it, the secondary stage, the mad house, the bandits, the change of the statues! How old and tawdry, and therefore inartistic, it all seems!

After writing the above I happened to glance over the leaflet of collected press notices with which I was furnished by the publishers, and I find the following statement from the Journal de Geneve (February 4, 1912): "Mr. d'Harcourt is the first, unless we are mistaken, who has made of Tasso an opera hero. We have said that the idea came first from Ambroise Thomas, who in his youth cultivated Shakespeare with success in the 'Midsummer Night's Dream.' The libretto which was furnished him by Jules and Pierre Barbier having remained unused was accepted by Mr. d'Harcourt."

This evidently means that this libretto was originally written for Thomas, which, supposing it to be true, explains its character and its manner of construction. It fails to explain, however, how a man of d'Harcourt's evident ability had the unwisdom to set music to a left over libretto of such a man as Thomas. It will be interesting to see what the public of today as a whole will do with such an experiment. If the public takes to it, if, after Wagner, the public is willing to be regaled with such amorphous twaddle, we need never again have to listen to the wail of the composer that he cannot find a libretto; there will be thousands of librettos ready to hand, the composer need only go to the library and take his pick. And what a lovely brood of operas (?) it will cast upon the world! What a progeny of fustian! What an example of the result of Wagner's teaching! God forbid!

Before leaving Paris, Otto Lohse, who has recently been conducting some Wagner performances here, sent the following strange letter to the directors of the Opéra:

PARIS, JUNE 12, 1912.

DEAR SIRS—You have conferred a great honor upon me and given me an immense joy: the honor of participating in the performances of a theater illustrious among all theaters, the joy of conducting a


great orchestra of which I would not know how to name the admirable qualities, and of listening to interpreters such as those who have taken the principal roles in Wagner's masterpiece. I have conducted "Tristan and Isolde" many times and each time with renewed pleasure, but I have never felt an emotion as strong as during these two representations when the orchestra and the interpreters attained absolute perfection. You have a right to be proud of such collaborators. I owe to you this joy which figures among the greatest of my career, and I beg you to find in this letter the expression of my profound gratitude.

(Signed) OTTO LOHSE.

Now what induced him to write that letter? The idea of calling these Paris performances of "Tristan" anything in any way remarkable is ridiculous. You cannot make something out of nothing, and even Otto Lohse could not produce a really first class "Tristan" performance with the forces of the Paris Opéra any more than could Felix Weingartner produce a really fine performance of the "Ring." You must have good flour to bake a good cake, and the flour is lacking here. Then why all this balderdash? If Weingartner made any such foolish pretense I heard nothing of it. And why did Lohse feel called upon to do it?

Camille Saint-Saëns attended a performance recently at the Folies-Bergère where the dancer Trouhanowa is interpreting his little piece known as "The Swan" and his "Danse Macabre."

Charles W. Clark has just returned to Paris after his long and successful tour in America. Mr. Clark will be here all summer giving the value of his experience and knowledge to a large class of pupils who have already



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enrolled with him. It is good to see him back in the old town again.

George E. Shea, who has been ill for some weeks with pleurisy, is on his way to Switzerland where he will spend most of the summer. Speaking of "Tristan" recalls the fact that it was Mr. Shea who was selected by the great old Lamoureux to sing the role of Kurvenal in the first Paris performance of that opera.

Felix Fox, the eminent pianist, is in Paris for a few days and is planning a tour through Belgium, Germany and Switzerland.

The season is very much over. The concert halls are closed, the musicians have gone away, and the whole city, from a musical point of view, is very quiet indeed. The Opéra is giving the Wagner operas, knowing very well that the summer visitors to Paris, being mostly Americans, would not be interested in the French pieces that are given here during the winter. A review of the season just passed shows that there was little enough of any great value either in opera or concert. Ysaie was heard once or twice and Kreisler a few times, Fannie Bloomfield-Zeisler played with the Lamoureux Orchestra and had her performance to some extent spoiled by Chevillard's miserable conducting. Strauss conducted some of his own works, Monsignor Perosi did the same (and my account of it went down on the Titanic). Pierné gave his new oratorio, the first performance of Florent Schmitt's "Salome" was an event of real importance, and there were probably some other things which I do not think of at the present moment. But on the whole the impression left in my mind by the winter season is rather of disappointment than otherwise. Better luck next year!

SOUSA AND HIS BAND.

After enjoying a well earned vacation, John Philip Sousa and his famed organization will commence their twenty-first season August 18, opening at Allentown, Pa., and ending in New York December 8. There will be fifty men in the band, including a harpist and three soloists—Virginia Root, soprano; Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist. The same men will be in the band that made the world's tour. The instrumentation is as follows: Three flutes and piccolo, two oboes, one English horn, two bassoons, three saxophones, one E flat clarinet, six first clarinets, four second clarinets, two third clarinets, one alto clarinet, one bass clarinet, one harp, four cornets, two trumpets, four horns, four trombones, two baritones, four tubas, and three tympani and drums. The itinerary follows:

August 18, Allentown, Pa., matinee and evening. August 19, Ocean Grove, N. J., matinee and evening. August 20, Washington, N. J., matinee; Delaware Water Gap, Pa., evening. August 21, Easton, Pa., matinee and evening. August 22, Hazleton, Pa., matinee and evening. August 23, Harrisburg, Pa., matinee and evening. August 24, Lancaster, Pa., matinee and evening. August 25, Willow Grove, Pa., for fifteen days.

September 9, Pittsburgh, Pa., until September 21. September 22, Columbus, Ohio, matinee and evening. September 23, Newark, Ohio, matinee; Zanesville, Ohio, evening. September 24, Cambridge, Ohio, matinee; New Philadelphia, Ohio, evening. September 25, Wooster, Ohio, matinee; Mansfield, Ohio, evening. September 26, Upper Sandusky, Ohio, matinee; Lima, Ohio, evening. September 27, Bellefontaine, Ohio, matinee; Piqua, Ohio, evening. September 28, Springfield, Ohio, matinee; Dayton, Ohio, evening. September 29, Cincinnati, Ohio, matinee and evening. September 30, Hamilton, Ohio, matinee; Richmond, Ind., evening.

October 1, Anderson, Ind., matinee; Indianapolis, Ind., evening. October 2, Brazil, Ind., matinee; Terre Haute, Ind., evening. October 3, Danville, Ill., matinee; Champaigne, Ind., evening. October 4, Effingham, Ill., matinee; Centralia, Ill., evening. October 5, Alton, Ill., matinee; Edwardsville, Ill., evening. October 6, St. Louis, Mo., matinee and evening. October 7, Jacksonville, Ill., matinee; Springfield, Ill., evening. October 8, Pana, Ill., matinee; Decatur, Ill., evening. October 9, Normal, Ill., matinee; Bloomington, Ill., evening. October 10, Pekin, Ill., matinee; Peoria, Ill., evening. October 11, Galesburg, Ill., matinee; Moline, Ill., evening. October 12, Freeport, Ill., matinee; Rockford, Ill., evening. October 13, Chicago, Ill., matinee and evening. October 14, Janesville, Wis., matinee; Madison, Wis., evening. October 15, La Crosse, Wis., matinee; Winona, Minn., evening. October 16, Rochester, Minn., matinee; Red Wing, Minn., evening. October 17, Minneapolis, Minn., matinee and evening. October 18, St. Paul, Minn., matinee and evening. October 19, Eau Claire, Wis., matinee and evening. October 20, Duluth, Minn., matinee and evening. October 21, Hancock, Mich., matinee and evening. October 22, Calumet, Mich., matinee and evening. October 23, Ishpeming, Mich., matinee; Marquette, Mich., evening. October 24, Escanaba, Mich., matinee; Menominee, Mich., evening. October 25, Green Bay, Wis., matinee; Oshkosh, Wis., evening. October 26, Milwaukee, Wis., matinee and evening. October 27, Chicago, Ill., matinee and evening. October 28, La Porte, Ind., matinee; Elkhart, Ind., evening. October 29, Kalamazoo, Mich., matinee; Battle Creek, Mich., evening. October 30, Benton Harbor, Mich., matinee; South Bend, Ind., evening. October 31, Grand Rapids, Mich., matinee and evening.

November 1, Coldwater, Mich., matinee; Jackson, Mich., evening. November 2, Norwalk, Ohio, matinee; Elyria, Ohio, evening. November 3, Cleveland, Ohio, matinee and evening. November 4, Alliance, Ohio, matinee; Canton, Ohio, evening. November 5, Ashtabula, Ohio, matinee; Erie, Pa., evening. November 6, Batavia, N. Y., matinee; Niagara Falls, N. Y., evening. November 7, Syracuse, N. Y., matinee and evening. November 8, Utica, N. Y., matinee and evening. November 9, Amsterdam, N. Y., matinee; Gloversville, N. Y., evening. November 10, New York City, evening. After this date there are four weeks in New England, then finish in New York City on December 8.

Vera Kaplun-Aronson Honored.

A singular honor has been conferred upon the concert pianist, Vera Kaplun-Aronson, the wife of Maurice Aronson, of Berlin. Born and raised in St. Petersburg, as the daughter of a very prominent physician, she studied music and received the gold medal upon finishing the full course at the Imperial Conservatory of St. Petersburg. The diploma of this institution confers upon its possessor special rights and privileges. According to Russian law, a Russian marrying a foreigner foregoes all these rights and privileges, and upon marrying the well known Berlin pianist pedagogue, Maurice Aronson, who is an American citizen, she lost the right to visit St. Petersburg and give concerts there. Distinguished musicians of the Russian capital, who are interested in Vera Kaplun-Aronson's artistic career, took the matter in hand and reported the injustice of the case to the Russian Minister of the Interior. This official in turn interested himself in the case and presented it recently at Jalta, Livadia, to His Majesty, the Emperor of Russia, since only an imperial command could be of any use. Czar Nicholas instantly revoked the order and granted Vera Kaplun-Aronson the perpetual right to visit St. Petersburg and the entire empire at any time. The decision of His Majesty was transmitted to Dr. Kaplun at St. Petersburg by a special imperial messenger. A cabinet order of such nature must be published in all official papers and consequently there was much comment upon the case in the St. Petersburg papers.

There is much rejoicing in Russian circles interested in music and in righteousness and justice, and Madame Aronson has received many letters and telegrams of congratulation.

Antonia Sawyer's Artists for Next Season.

At Antonia Sawyer's musical bureau, 1425 Broadway, New York, there is the hum of activity which indicates that the artists under her management next season, will be among the foremost in the field. The many bookings for Julia Culp, the Dutch lieder singer, who is to make her first tour of America, beginning in January 1913, have surprised the Europeans who have watched Miss Culp's career. The contracts which Mrs. Sawyer has closed include a tour on the Pacific coast and many concerts in the East and middle West, a large number with orchestra.

Kathleen Parlow, the phenomenally gifted violinist, now in Germany "coaching" with her old master Leopold von Auer, is coming back in the early winter, to begin a third tour under Mrs. Sawyer's management. The Parlow bookings include a Pacific coast tour.

Mrs. Sawyer's "luck" with violinists has created considerable discussion and animated discussion, too. There is for instance, the young Maine artist, Franklin Holding, now studying with his teacher, Anton Witek in Saxony. Mrs. Sawyer has booked Mr. Holding for the Maine music festivals, in Portland and Bangor in the early part of October; then Holding will make a three months' concert tour with Beatrice La Palme of the Montreal Opera Company.

Two other violinists of note under the Sawyer management are Gisela Weber and Maximilian Pilzer. Madame Weber, as the *MUSICAL COURIER* stated last week, is to have a Western tour, playing with several orchestras and also in chamber concerts. The Weber-Behrens Ensemble has a large number of dates closed and some of these are at schools of highest grade. Mr. Pilzer is to have his share of good engagements.

Gracia Ricardo, the dramatic soprano, now traveling in Europe, is to return in the autumn and begin the season under Mrs. Sawyer's management. Madame Ricardo is one of the remarkable lieder singers and she has had extraordinary success in Germany.

Thomas Farmer, a young baritone, recently entered upon the Sawyer list and La Rue Boals, a fine basso cantante, are two other singers who will have some of the best oratorio engagements next winter.

Viola McLaurin-Ready, a Southern soprano, who sings French songs delightfully, is one more singer who is en-

listed under the Sawyer banner. Mrs. Ready is to make her debut at the Little Theater in recital, some time in the autumn.

The pianists under Mrs. Sawyer's direction are headed by William A. Becker, an American musical "giant" who



Photo by Mishkin Studio, New York.
ANTONIA SAWYER.

has won golden opinions in the critical strongholds of Europe, particularly in Germany.

Cecile Ayres, a young American pianist, who made her debut last season with the New York Symphony Orchestra, proved to be a player of splendid talents with a tem-

perament as warm as if St. Petersburg, instead of Philadelphia, had been the city of her birth.

Elsa Deremeaux, a pianist of refined and magnetic type, who has studied for years with Godowsky in Germany and with Joseffy in New York, is to appear under Mrs. Sawyer's management during next season. Madame Deremeaux is to make her debut at the Little Theater in the early autumn; she is an American of German and French ancestry.

At present, Mrs. Sawyer is managing the concerts by the Volpe Symphony Society on the Roof Garden of the Hotel Astor. This engagement opened, Monday, July 15, and will continue for three weeks.

For the season of 1913-1914, Mrs. Sawyer will again have the honor of managing Katharine Goodson's tour in America. This will be the fifth tournee by the English pianist in the New World; the tour will begin in the month of October, 1913.

MUSIC IN OREGON.

445 Sherlock Building,
Portland, Ore., July 15, 1912.

About thirty-one bands attended the Elks' National Convention last week and for six days the local air was full of music.

The Apollo Club, W. H. Boyer, director, gave its annual Summer concert recently in the auditorium at the Oaks. Among the selections were "In Vocal Combat" (Dudley Buck), "Evening Bells" (Becker), "The Lost Chord" (Arthur Sullivan), "Starland" (Kremser), "Plainsman's Song" (Paul Bliss) and Dudley Buck's "Bugle Song." A large crowd heard the men sing.

Following the regular service at Trinity Episcopal Church on Sunday, July 7, Lucien E. Becker, organist, gave a special program for visiting members of the Benevolent Protective Order of Elks. Mr. Becker played compositions by Rubinstein, Boccherini, Lemmens and Batiste.

Undoubtedly the Chicago Operatic Quartet is the principal musical attraction on the Chautauqua program, which is being given at Gladstone Park, a nearby resort. The quartet is composed of Leonora Allen, soprano; Rose Lutiger Gannon, contralto; John B. Miller, tenor; Arthur Middleton, basso, and Edgar Nelson, accompanist. One program follows:

"King's Prayer," "Lohengrin," Wagner (quartet arr.); duet, "Lakme," Delibes, Miss Allen and Mr. Gannon; "Flower Song," "Carmen," Bizet, Mr. Miller; aria, "O Don Fatale," Verdi, Mrs. Gannon; duet, "Palanquin Bearer," Lehmann, Messrs. Miller and Middleton; aria, bird song, "Pagliacci," Leoncavallo, Miss Allen; prologue, "Pagliacci," Leoncavallo, Mr. Middleton; piano solo, "Faschingschwank," Schumann, Mr. Nelson; scenes from Gounod's "Romeo and Juliet."

Solos were sung by Maud Dammasch, Lulu Dahl Miller and Dom Zan, well known locally, at the opening of the Elks' National Convention in the Armory on July 9.

JOHN R. OATMAN.

MUSIC IN ST. JOHN, N. B.

ST. JOHN, N. B., July 18, 1912

St. John, N. B., is looking forward with much enthusiasm to the coming concerts of David Bispham and Mary Hallock, who are making a tour of Canada under the direction of Frederic Shipman. Aside from the fact that the names of these artists are sufficient in themselves to ensure a liberal patronage, the name of Frederic Shipman alone would be a guarantee for their excellence.

The Bispham concert takes place September 5, and tickets are being sold rapidly even at this early date.

The local management is in the capable hands of the Misses Lugin.

A. L. L.

A Pullman Pua.

It was on the sleeping car.

"Say, mister," said the man in the upper berth to the occupant of the lower, "quit that music, will you? What do you think this is, a concert hall? The rest of us want to sleep."

"Why, the car is so stuffy," said the warbler, "I was only humming a little air—"

It was then that he was hit with a Pullman pillow, remaining unconscious for seven hours.—Harper's Weekly.

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Huston, Carus and Neumann in Merry Mood.

The accompanying snapshot was taken a few weeks ago aboard the steamship Victoria Luise and shows two singers and F. Wight Neumann, the Chicago musical manager, in a merry mood. The singers are Margaret Huston,



the Western soprano, and Emma Carus, of vaudeville fame. Miss Huston and Miss Carus sang at the concert for the benefit of the Seamen's Widows' and Orphans' Fund and Mr. Neumann officiated ably as manager of the affair. The receipts netted \$750.00.

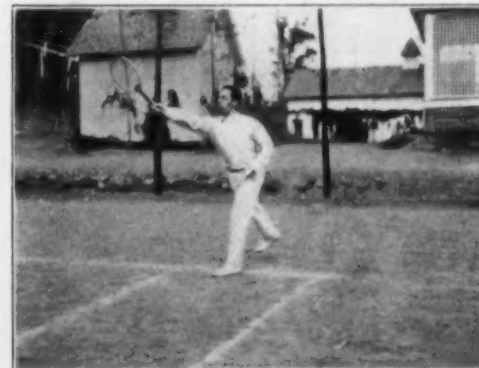
Musicians at Tennis.

When musicians undertake athletics they usually make a success of it, for they set themselves to acquiring the technic of a game as scientifically and patiently as they



SOUSA'S SHORT ARM STYLE.

attack the mechanics of music. Here are shown pictures of John Philip Sousa and Oscar Saenger engaged in play at tennis. Sousa, as is apparent from the snapshot, exer-



SAENGER'S SWEEPING STROKE.

cises great care in his placing of the ball, while Saenger plays a more daring game, taking chances and relying on dash rather than on caution. Both artists are exceedingly fond of tennis, which, they declare, strengthens and limbers the muscles and brushes away the mental cobwebs gathered during the winter season's hard work.

Aronson Edits Old Compositions.

The famous old publishing house of Schlesinger in Berlin has in print another set of pieces revised and edited by the Berlin pianist-pedagogue, Maurice Aronson. The editions by this experienced teacher are meeting with much favor at the hands of many prominent instructors and pianists abroad as well as in America. It is the intention of the publishers to enlarge this library still further. It appears under Mr. Aronson's name and reflects much credit upon the latter's musico-editorial ability.

Godowsky's Vacation.

The master pianist, Leopold Godowsky, who will appear in America next season, is spending his vacation at Bad Ischl, Austria.

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Gottfried Galston leads us, by his art, into a new world, a new and beautiful world. Unity and concentration are reigning there.

Like Zarathustra, Galston says: "Life is the fountain of joy, but where the crowd drinks, the fountain is poisoned," and so he, aristocrat of thought and sentiment, is seeking refuge from the crowd, refuge in his solitary empire where joy is living, joy and light as they were living in the antique world. And yet his thoughts are neither abstract nor cold. They are permeated through by enthusiasm and truthfulness and controlled by a mighty temperament. Not by that wild temperament, "the open soul," filling art with disordered excitement and driving you under the whirlpool of passion, but by that powerful control of will inflicting upon you the whole magnetism of its strength and compelling you to place yourself without knowing, quite under the dominion of the artist, with all your thoughts, all of your sentiments and all of your will.

His soul is not mysterious. "He is Apollo,"—also said to me in the heat of the argument one of our young historians. Let us agree to this being Apollo. But what will he prove by this? Who knows, whether the light strength of Apollo may not be the same eternal mystery as the secret of Dionysius? Both are alike, both are grand and neither of each can resolve the question of art. Whether we prefer the former, or the latter is only the question of individuality.

Galston is the interpreter par excellence of Bach and Liszt (Beethoven we did not hear from him till now),

and his interpretation of Brahms is quite a revelation. Such a profound understanding of the soul of the last representative of the German romantic school; such a contagious sincerity in reproducing his works is only owing to a soul born itself in the far away country of the "blue flower." From there he brought to us the peaceful poetry of the romance in Schumann's sonata, the passionate song of the allegro and the final presto, the melancholic mystery of Brahms' rhapsodies, and the flattering charm of the waltz by the same author.

It is easy to divine that the strong individuality of Chopin music by such a master of interpretation gets a perfectly new reflection of light. Galston's conception differs in a high degree from ours, it is to say from the Slave conception of this kind of music. And yet how accomplished, how powerful! May be, that by the whole nature of Galston somewhat is taken away from Chopin's soft and mournful thoughtfulness. But the poetry in the reproduction of Chopin's prelude in F major, or the high distinctness and perfect virtuosity shown by him in the prelude in B minor, in the etude in G minor,—these accomplishments are only privileges of selected ones in the realm of art!

Galston is young: 29 years. As a rival to be mentioned near him within Russia we can only name Hofmann. These two names are standing opposite each other, two representations of one and the same wonderful thing—the human soul reflected by music. Here we have the ingenious heart, there the wise energy. Both are simple, both are beautiful. And which of the two is superior? In the realm of poetry all poets are alike—said Victor Hugo. A. OSSOWSKY.

Phyllis Lett at Earl's Court Exhibition.

A tremendous ovation was extended to Phyllis Lett on the occasion of her appearance at the opening of Earl's Court Exhibition in London with the Imperial Choir and



Photograph by the Dover Street Studio, Ltd., London, W.
PHYLLIS LETT.

the Queen's Hall Orchestra, augmented by the New Symphony Orchestra, with Sir Henry Wood conducting. Some opinions of the London papers follow:

Phyllis Lett achieved a pronounced success as the soloist. With one exception, no other contralto could have met the exactions of the great hall so perfectly.—*News of the World*, May 12, 1912.

Evoked an enthusiasm which reached a tremendous climax when Phyllis Lett had sung "Land of Hope and Glory," the refrain being taken up by the Imperial Choir. This, of course, had to be repeated.—*Daily Telegraph*, May 13, 1912.

The most beautiful moments of the concert were when Phyllis Lett sang "The Enchantress," by Hatton, with orchestral accompaniment.—*Daily Chronicle*, May 13, 1912.

Phyllis Lett sang to an audience of more than 5,000.—*The Times*, May 13, 1912.

Elgar's "Land of Hope and Glory," for the combined effect of 3,000 voices and the double orchestra, was a highly impressive one. Phyllis Lett was the vocalist, and sang the solo portion of the latter.

and Hatton's "The Enchantress" with fine breadth of tone.—*Globe*, May 13, 1912.

"Land of Hope and Glory," sung by Phyllis Lett, was applauded thunderously.—*Daily Mail*, May 13, 1912.

"Land of Hope and Glory," with Phyllis Lett as soloist, sung later, was a splendid example of power and balance of tone. . . . Hatton's "The Enchantress" was sung by Phyllis Lett in magnificent voice.—*The Standard*, May 13, 1912.

The soloist for the afternoon was Phyllis Lett, who gave beautiful renderings of Hatton's "Enchantress" and Elgar's "Land of Hope and Glory."—*Sunday Times*, May 12, 1912.

Phyllis Lett gave beautiful renderings of Hatton's "Enchantress" and Elgar's "Land of Hope and Glory."—*Daily Express*, May 13, 1912.

. . . . An able performance in conjunction with Phyllis Lett of Elgar's "Land of Hope and Glory," in which the appealing beauty of the solo found admirable response in the warm, glowing tones of Miss Lett's beautifully rich and nobly expressive voice.—*Dulwich Post*, May 18, 1912.

The national note was again sounded in Sir Edward Elgar's "Land of Hope and Glory." Never has this truly national song made such an effect. The solo was first sung by Phyllis Lett with all the power of her deep voice, and then the refrain was taken up by the whole assembly, man, woman and child. Twice was this done, for the number was repeated.—*Morning Post*, May 13, 1912.

A New View of Sousa.

I appreciate John Philip Sousa when he faces me and shows me that breast full of medals extending from the whisker line to the belt line, and I appreciate him still more when he turns round and gives me a look at that back of his. Since Colonel W. F. Cody practically retired and Mary Garden went away to Europe, I know on no public back which for inherent grace and poetry of spinal motion can quite compare with Mr. Sousa's.

I am in my element then. I do not care so very much for "Home, Sweet Home," as rendered with so many variations that it's almost impossible to recognize the old place any more; but when they switch to a march, a regular Sousa march full of um-pahs, then I begin to spread myself. A little tingle of anticipatory joy runs through me as Mr. Sousa advances to the footlights and first waves his baton at the great big German who plays the little shiny thing that looks like a hypodermic and sounds like stepping on the cat, and then turns the other way and waves it at the little bit of a German who plays the big thing that looks like a ventilator off an ocean liner and sounds like feeding time at the zoo. And then he makes the invitation general and calls up the brasses and the drums and the woods and the woodwinds, and also the thunders and the lightnings and the cyclones and the earthquakes. And three or four of the trombonists pull the slides away out and let go full steam right in my face, with a blast that blows my hair out by the roots, and all hands join in and make so much noise that you can't hear the music. And I enjoy it more than words can tell!—*Philadelphia Saturday Evening Post*.

De Koven Engages a Saenger Pupil.

Viola Ellis, who is a pupil of both Oscar and Mrs. Saenger, has just been engaged by Reginald De Koven to sing the part of Alan-a-Dale in the new production of "Robin Hood." Miss Ellis was selected from a hundred or



Photo by Frank C. Bangs, New York.
VIOLA ELLIS.

more voices, and Mr. De Koven declares it is one of the finest real contraltos he has heard. Miss Ellis is the latest of a large number of young artists who have been engaged from the Saenger studios this season to fill leading roles in grand and light opera.

Alma-Tadema's Funeral.

Among the musical representatives at the funeral of Alma-Tadema at St. Paul's, London, were Paderewski and Emil Sauret.

Paderewski at Home.

Ignace Paderewski returned from his London visit to his home near Morges, Switzerland, on the evening of July 7.

Hinshaw Interprets Wagnerian Roles in Graz.

William Hinshaw, baritone of the Metropolitan Opera Company, who is filling some "guest" appearances abroad, recently distinguished himself by singing Wagnerian roles in Graz, Austria. The following notices tell of his success with the critical audience in that city:

Already with his appearance alone William Hinshaw created a brilliant impression which was still further enhanced by his vivid, original interpretation and rich voice; his Wotan, vocally and dramatically, was among the finest operatic events of the season.—Grazers Volksblatt, July 1, 1912.

In his first appearance as Wotan, Mr. Hinshaw displayed the well rounded usical equipment that bespeaks a superior talent. Dramatically, all was conceived in a manner that displayed a close affinity with the Bayreuth school. Mr. Hinshaw is indeed a singer with a brilliant future.—Grazers Tageblatt, July 1, 1912.

Mr. Hinshaw sang the Wanderer with well modulated, refined and manly voice that was nevertheless capable of great climactic power when occasion demanded.—Grazers Tageblatt, June 24, 1912.

William Hinshaw, of the Metropolitan Opera House, who sang the part of the Wanderer in the German language for the first time, displayed such excellent diction that nearly every word was easily understood. His fine expressive voice carried well.—Grazers Volksblatt, June 24, 1912.

William Hinshaw sang the Wanderer with the quiet authoritative-ness that brought his comprehensive vocal range into splendid requisition in the refined and noble interpretation of the songs of the Gods.—Montags Zeitung.

William Hinshaw, who sang the role of Gunther, well deserved the sincere admiration of the musicians present, as much for the

thoroughness of his musical knowledge as through the majesty of his presence, which rose toweringly above all the rest.—Grazers Tagepost, June 26, 1912.

The Wanderer was sung by William Hinshaw, who possesses a noble, well schooled voice of the tenor-baritone order, which carries beautifully.—Grazers Tagepost, June 24, 1912.

William Hinshaw pleased everyone in the role of Gunther. His manly presence and the authoritative outpouring of his brilliant



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WILLIAM HINSHAW AS AMFORTAS IN "PARSIFAL."

baritone voice bespeak the best for the singer.—Arbeiterwille, June 27, 1912.

His noble presence and intelligent conception of Gunther, together with his refined vocalism, speak very highly for him. Mr. Hinshaw possesses marked qualities.—Grazers Tageblatt, June 26, 1912.

Gilberté Fishing.

A speaking likeness of composer Gilberté, holding up a large "Fourth of July salmon" (the information accompanying the picture), testifies to his skill in the capacity of angler. Other than that, he is enjoying life at his home,



"Melody House," at Lincolnton Beach, Me., and gathering his forces for the stirring winter ahead of him.

Dessau's opera had 168 performances last season.

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No operatic prima donna ever will win the Nobel peace prize.

By the way, didn't somebody or other write an opera or something called "Mona"?

In case of a general strike, the American composer ought to join it and demand pay.

Two hundred and sixty-four days from today the Metropolitan Opera House season of 1912-13 will close.

"Is there a Jewish race?" asks the Literary Digest. If there were not, classical concerts could not exist in New York, for one place.

SOME persons feel so deeply about the subject of performances of opera in English that they would like to have them opened with prayer.

VIENNA'S music festival, reported last week in THE MUSICAL COURIER, was so successful that it has been decided to make the event an annual one.

MUSICAL England has received its death blow. The Paris Journal des Debats says that England does not care for grand opera, but likes only musical comedy.

It is well that the compositions of the masters are referred to as "musical literature." Nine-tenths of the books written about music most assuredly are not literature.

GIULIO GATTI-CASAZZA proved that a third term can be successful when he finished his trio of years at the Metropolitan Opera House last season, and signed a contract for more years to come.

ACCORDING to cable advices received here, Ernest Schelling, the pianist, was stricken with appendicitis at his home last week, on Lake Geneva, Switzerland, and had to be removed to Lausanne, where an operation was performed. At the present time Schelling is recovering slowly but satisfactorily.

GERMANY should be interested in reading this, from the pen of Henry T. Finck, in the New York Evening Post: "Judging by the amount of space given to the works of Edward MacDowell in the advertising columns of the German papers, they are enjoying a regular 'boom' over there, where he is known and admired as the 'American Grieg.'"

JEAN DE RESZKE, who is reported as entertaining the plan to make appearances next winter with the Chicago-Philadelphia Opera Company, celebrated his sixtieth birthday last January, according to figures in the musical biographies. That is not an advanced age at which to display musical activity. Manuel Garcia was actively engaged in the vocalizing profession at the age of 102.

It is pleasant to be able to state that Alexander MacFayden, the well known composer, has been appointed Milwaukee correspondent of THE MUSICAL COURIER. His address is 500 Van Buren street, Milwaukee. Mr. MacFayden's songs have had much success, some of them winning the honor of performance by Madame Galski, Madame Jomelli, and Sibyl Sammis MacDermid.

WHY is it or how is it that many musical artists, those particularly who visit us and then return to Europe, fall to the temptation of Wall Street and often leave the money they earn, here, instead of taking it to Europe? It is not a philanthropic motive, because they know that we do not need the money and they know we are all pleased that they earn the money here. It must be the gambling instinct. They are tempted and fall because they are gamblers. These several instances are known generally and when we see the artist on the stage performing as an artist and then, at the same time, see the simulacrum of the gambler hovering there, the weakness of human nature made manifest shows that, after all, the artist is not unlike the rest of the family; it is about even. The fever of gambling affects all phases of life; yet when we know it to molest the artist, we feel that he must be suffering in his art and that means a lessening of his capacity of attracting the public. Might we suggest that the bankers, through whose offices these musical artists lose their money, might make some efforts to bring them back here so that they can reimburse themselves for their Wall Street losses? That would help, provided they could abandon the vice of gambling—which is a hopeless thought.

SOUTH AMERICA demands many musical artists and will compete with us to advance prices. This we predict herewith. The agent, Amelio Donnerdorff, of Buenos Aires, has been at work in Berlin trying to get Richard Strauss for a South American tour in conjunction with the engagement of the whole ensemble of the Hamburg Opera from June to September, 1913. Felix Weingartner has accepted this engagement, as Strauss cannot get away during that period.

LEONCAVALLO'S new opera "Reginetta delle Rose" was given for the first time at the Costanzi Opera House, Rome, on June 24, and the Italian papers report the great success of the work. Usually the native papers announce these successes, except in England and America, where the operas are not successes when native musicians are the composers. Is this due to the natives, the composers, the operas or the newspapers? As soon as Leoncavallo's new opera gets its hearing here we shall be able to decide whether "Cyrano de Bergerac" is better or Leoncavallo worse. Oh, for a composer who will "deliver the goods" and emancipate us from all the present mediocrity and commonplaceness! No wonder Strauss reigns!

WAR to the knife seems to be the purpose both of the Musical Union and of the Association of Theater Managers of Greater New York, over the question of the raised rates which the union suggests for orchestral players. The latest move of the A. T. M. G. N. Y. is to announce that in the fall fifty-two theaters will reopen without union orchestras, the instrumentalists to be free lances and to receive five year contracts, at the old rate of \$24 a week, instead of \$30 a week, as now asked by the union. Somehow THE MUSICAL COURIER feels that the trouble between the two powerful organizations will be adjusted amicably before the first snow flies in these regions next season.

ACCORDING to Vienna and Milan papers, negotiations for the first production anywhere of Giordano's "Madam Sans Gene" (libretto by Simoni) at the Metropolitan Opera House here have been completed. Caruso will sing Lefevre, and Amato, Napoleon, who appears in the third act only, which is the last act of the opera. Toscanini is to conduct, and this will happen in January, 1913, "after which the opera is to make a grand tour through America and will then be simultaneously produced at La Scala, Milan, and the Costanzi, Rome." Happy is the faculty of the operatic business imagination. For the information of the phantom chasers we beg to state that the Metropolitan Opera Company makes no tours through the country and that no negotiations to produce an unknown work can be completed until they are finished. "Napoleon" does not sing in this new opera; he interlards the themes played by the orchestra with a series of recitatives. Giordano felt it impossible to put a singing role into Napoleon's throat. But how about Lefevre? Was he a tenor? Oh, these operatic paradoxes. No wonder Wagner revolted—and others also who are no Wagners.



BY THE EDITOR.

LAUSANNE, SWITZERLAND, July 6, 1912.

Europe is constantly engaged in celebrating centennials of its eminent men and epochs, and at present Geneva and Paris are recovering from the Rousseau centennial. Rousseau was a composer of a certain middle 18th century type, although he had not studied harmony and could never qualify among the regulars; in fact he was proofreader for a long time for a small music publisher in Paris and his work was not satisfactory so that he had to be substituted, and his fame must rest on something other than music, and it does. A recent number of the Berlin Tageszeitung goes into long details about his life, to tell us what a bad man he was and how he abandoned his family of five children, who had to be raised in a foundling hospital; and how he had forced his chambermaid Therese, whom he had married, upon his acquaintances, and how severe he became in his criticisms upon society because they refused to accept her. The argument is based upon the Emersonian theory that a man to be great must be good and that his character is the central and chief element of his work. It would go mighty hard with some of the great men of history if this rule were enforced, and a great many monuments would have to be overturned, and much hero-worship would be dispensed with if the ethics of Emerson were applied to our appreciation of what men have done in literature, and art, and music; if it were based upon their character as exhibited in their real human intercourse, and this also applies to statesmen and military heroes and well known men in business. What you do and not what you are in doing it seems to be the ethical requirement, notwithstanding the enormous influence of religion upon society, and society has its way because it is that powerful synthesis of human life that does not deign to explain.

Jeanne d'Arc.

In this connection, in view of the celebrations in many cities and towns in France that have recently taken place in honor of the Maid of Orleans, and in view also of the fact that her name is attached to many musical compositions, it is interesting to note that the latest French literary production regarding this eminent girl places us in considerable doubt, considering the sources, regarding the so-called historical statements issued about her. One of the historians of France to-day, who develops his system on the basis of scientific history, requiring documentary evidence and accepting the legend only for the purpose of tracing through it such facts as can be scientifically reached; one of those historians who will not accept the word for the fact, not the shadow for the substance, but who must have proof before he will issue a historical reference is Maurice Allard, and he tells us that regarding the year of 1423, when the girl was supposed to be fighting for France, there was no such thing as a Kingdom of France, and that the vassals were still at that time powerful, which enabled the English to secure a foothold in the country and to develop their power there. Charles VII., who was a

neurasthenic, did not have the ability to guide these groups of feudatories, and two of the contesting elements of that time were La Tremouille, the chancellor, and the Connetable Richemont, and only after the latter became successful the first opportunity arose to repulse the English. Allard now claims and shows that the legend of Jeanne d'Arc, no matter how beautiful and poetical it may be, vanishes behind these facts, and that she was an unconscious and temporary tool in the clever hands of Yolante of Sicily, the mother-in-law of Charles VII., and if there is such a thing as historical justice, this woman and the Connetable Richemont are the ones to whom the credit must be given of having saved France from the English yoke. He shows that it was through Yolante, the mother-in-law, that the great lords, such as Richemont, and the Duke Frances of Bretagne, and Charles of Lorraine, and the generals Dunois, Marshal de Rais, La Hire, Poton de Saintrailles, Chabannes, etc., were brought into the king's circle and became his supporters, and that it was their battles that have been unjustly credited to the girl legend, and that she was really not necessary at all, but was used by Yolante with the weak king, in order to strengthen him through the production of assumed miracles. She sent for Jeanne d'Arc, regarding whose visions rumors had spoken, and put up the scene and utilized her services until the crowning of the king at Rheims when, her services no longer being required, she was left to her fate, although even at Rheims Yolante had her constantly watched. Orleans itself was never besieged in a manner that would require a miracle to raise the siege, and nearly every day troops and provisions were sent into the city, and there were capable leaders of the various divisions of the French troops. She was present and everybody was astonished at her courage at the battles that were fought, and she was wounded several times, but the success at Orleans was due to Richemont.

Now, we must remember that the historian Allard furnishes the documentary evidence to prove what he says. These statements here are taken from the evidence which was published in Paris in the paper "Humanité," and now comes the most curious revelation. Allard shows that after these events everything is clouded in density and darkness, and there is no evidence that Jeanne d'Arc was ever burned at the stake. This is interesting for us because we may ask: "How about the program music that describes the flames and the torture of the girl?" She was condemned, but there is no evidence to be found that the sentence was ever executed. There is even suspicion that she became the wife of Robert des Armoises, of Tichemont, and there is a record of the marriages in that family in existence that comes down to the 17th century, and that record shows that Armoises' wife was not only recognized by acquaintances, but also by the brothers of Jeanne d'Arc. She visited Orleans once and was received by her former companions in the battles, and a "Fest" was given in her honor there, but for reasons of State the king put

an end to this and exiled the lady of Armoises to Metz, where she died. Allard, who shows that these matters are all in doubt, closes his statements as follows: "For these reasons, these unconfirmed affairs are not adapted as a material on which to build National Festivals; we should let the poor heroine sleep quietly in the past centuries."

In music it does not make any difference whether the basis of a suggestion is a miracle, or a fact, or an idea, or a historical episode, or a philosophical theory, or an impression, or a picture, or a battle itself. Music is the means of giving, through the *literature of tone*, an opportunity to be heard through the instrumentality that has gradually associated itself for the production of the *physical tone*. One composer will take Jeanne d'Arc as the subject of a song—as Tschaiakowsky did it for instance—and after that song has been sung for a year, or two, or ten, one never hears it again, and that has been the case with most of the compositions that have been written on the subject of the Maid of Orleans. It is not, therefore, the subject which the composer takes as basis for his musical work, but it is the music that he writes, whether there is such a subject or not, that counts as the result of this music literature. Sometimes a program, unconsciously, interferes with the composer; sometimes he would be more successful if he would use music in the absolute sense in order to arrive at the beautiful through the constructive power of composition, free from any extraneous impulse which may be very apt to mislead him in his desire to reach the beautiful.

Copyright.

Here is an interesting article from the London Daily Mail regarding the new copyright law, that has come into force in Great Britain, the Act of 1911. I append it merely as a subject that is interesting to a good many musicians.

The new Copyright Act of 1911 comes into force at midnight today, and at two o'clock yesterday afternoon the office of the Copyright Registry attached to Stationers' Hall closed its doors—for ever.

Henceforth, therefore, the familiar term "Entered at Stationers' Hall," which has been in use since the incorporation of the Stationers' Company in 1557, loses its significance. Books, pamphlets, drawings and photographs which authors and publishers wish to protect from piracy and infringement will cease to bear the phrase.

At the Registry Office yesterday work was proceeding as usual. It was very evident that the knowledge that the new act supersedes the old regime is not widely diffused. The post bag was heavy with applications for registrations, which after today are unnecessary.

No formal ceremony accompanied the closing of the doors of the Registry Office. The great bell of St. Paul's clock boomed out two o'clock. Leisurely a clerk descended from his stool, came round from the back of the counter, shut the door, and shot the bolts. The end had arrived. "Entered at Stationers' Hall" was a thing of the past.

The last publication to be registered before the closing of the doors was "The Evening News Guide to the Shops Act," the necessary registra-

tion form being handed in one minute before two o'clock.

Under the old law copyright was limited to the life of the author, plus seven years, or to forty-two years from the date of publication. The new act establishes a uniform term of copyright for life and fifty years after.

In case of joint authorship copyright subsists during the life of the author who first dies, and for a term of fifty years after his death, or during the life of the author who dies last—which ever shall be the longer period.

When a married woman and her husband are joint authors, the interest of the wife is her separate property. For posthumous works copyright subsists till publication or performance, and fifty years after. In the case of records, perforated rolls and other contrivances, the term of copyright is fifty years from the making of the original plate.

The author of a novel has the copyright of it for dramatisation, and the author of a drama the sole right of making a novel of it. Architectural works are copyrighted for the first time. Works of art may not be reproduced as "living pictures" without consent.

QUAINT RECORDS.

Though shorn by the new act of its importance as the body entrusted with the registration of copyright, the general status of the Stationers' Company will be in no way affected.

The company is one of the most important of the lesser livery associations of the City of London, and it possesses a proud record dating back to the early part of the fifteenth century. Its charter of incorporation was granted in 1557.

Shakespeare's works as they saw the light were duly "entered at Stationers' Hall," and in the register may be found in English now difficult for any save scholars to decipher the record of "a book called Hamlet."

Other documents carefully preserved by the company are of great interest. Writing "from Lambeth, the XXIIIth of November, 1594" to "my very lovinge friendes, the Mr. and Wardens of the Staetioners in London," the Archbishop of Canterbury of the day, ordering the suppression of a book called "Profitable and Pleasant Questions," directs:

That forthwith you doe make diligent serche and enquire for all the said bookes emprinted, and the same to take into yor owne custodie untill you shall receive further directions for them, and soe I bydd you farewell.

The Archbishop under whose hand the order was issued was Dr. John Whitgift, the founder of Whitgift's Hospital, Croydon.

"Hump London" (Bishop Humphrey Henchman) is the signature to a document dated 1873:

These are to require you to damask or obliterate whatsoever sheets you have seized of a book entitled "Leviathan," and for your so doing shall be your warrant.

With the governing body of the Stationers' Company still rests to a large extent the binding of apprentices to the printing trade, in which the custom of apprenticeship, now obsolete in many trades, is still largely followed.

Each apprentice bound at Stationers' Hall receives from the company a Bible and Prayer-book, and young men who have served their time, on payment of certain small fees, take up the freedom of the company.

Among the relics preserved at Stationers' Hall is the composing stick used by Benjamin Franklin when working at a press in London.

Advertising.

Advertisements I found recently in German publications are shown in the next column. The first one is from the Frankfurter Zeitung and shows that the Brahms cigars are offered at a lower price than those of an unknown great man.

Johannes himself smoked some pretty bad cigars, but the clouds that came out of them must have at times suggested some ethereal thoughts.

The second advertisement I found was in the "Fliegende Blaetter," in which Richard Strauss' opera name is the basis of a carpet advertisement—on the tapis, as it were.

Richard should see to it that his name gets into

that advertisement on the basis that it would have a greater value all around.

Cyrano.

Some time ago the New York Herald published a statement of the fact that Edmond Rostand, the writer of "Cyrano de Bergerac," had protested in



a Paris paper against the production of an opera in New York under that title and that he is averse to any musical adaptation of his plays. If Rostand has failed to conform with the copyright laws or if the conditions are such that he could secure no copyright, anyone in the United States can use his



play as the basis of a cinematographic exhibition, or an opera, or anything. About the same time the New York Sun published an editorial under the title of "Casa Ricordi," which is nothing but a repetition of the articles published in this paper for eighteen years past on the house of Ricordi. The Ricordi matter is due to our initiative and is the outgrowth in journalism and general discussion of



ROSTAND'S HOUSE AT CAMBO.

the articles that I have written on this subject since I first opened it in 1894 in these columns during a visit to Italy that year; and all this has nothing to do with what I desire to say on these matters now.

The value of criticism in the daily papers of New York has gradually deteriorated because the music critics of those papers have interests in musical affairs in New York city that produce pecuniary benefits to them; in other words they are commercially and financially interested in matters musical, which they in their function as music critics must treat professionally in the columns of their papers, and this has diminished the value of their criticisms in the estimation of the musical public. I have always attributed this condition to the undignified system in vogue in the daily press, which exhibits itself with a music critic, in the shape of the low

salaries the papers pay for that department, and this is also due to another serious blunder of the daily press—the blunder of publishing musical affairs, musical stories, musical interviews, musical illustrations, etc., entirely apart and outside of the domain of and independent of consultation with their music critics. Therefore the music critics are compelled to look for their existence, for the advancement of the interests of themselves and their families, to other musical occupations, such as what we call literary jobs, writing program notes which identify them with local orchestras and concerts they must criticise also, such as positions as teachers or lecturers in music schools, with which they become identified; such as competitive vocal teachers, which makes it impossible for them to be just towards pupils of other vocal teachers, unless they wish successfully to abolish the chief characteristics of human nature, such for instance as the law of self-preservation, and which no one cares to credit them with.

I have always maintained that it is not, in a great majority of cases, due to the critic but due to the conditions, that they lose and must sacrifice their independence and become subservient to the influences that control their individual revenues. For instance, in Berlin the daily papers pay no attention to the repetitions, even of the Royal Opera House performances. They attend the premières and after that the operas are never again mentioned in the critical columns, except under exceptional conditions that rarely occur, and such things as interviews of opera artists and illustrations, etc., cannot be found in those daily papers. Recently a well known Metropolitan Opera House soprano, whose departure from New York was heralded in every daily paper, reappeared for half a dozen performances at the Royal Opera House in Berlin, and not one daily paper of that city gave a notice to her, although some cables were sent to the New York papers and published, referring to this marvellous event, to which no attention was paid in Berlin. It is for this reason that the Berlin notices published in the daily papers carry the weight they do; the music critics are not dependent upon the favors of even the Royal Opera House. This particular soprano, who has had her name identified with a number of scandalous and illustrated articles in the New York daily papers, passed through Berlin with her performances without a line in the daily papers of that city.

The New York critics are not responsible for this condition in New York journalism, but they are the victims, despite any protest that may possibly ever have been entered against such state of affairs, and therefore any editorial or criticism, say, for instance, in the New York Sun, emanating from the music critic of that paper, regarding the house of Ricordi, or performances on the Metropolitan Opera House stage, can have no value when he, as librettist of an opera that has been accepted by that company, publishes any opinion or criticism on performances that take place in that house. He must be financially interested in his opera and therefore he cannot be independent in his views, when he is under obligations to that opera company for having accepted his opera. In other words, he prefers to take his questionable chances on the success of an opera in which he is pecuniarily interested, as against his mobile standing as a music critic, for if his position as the music critic of the Sun would have sufficient value for him, he would not jeopard it for the sake of an interest in an opera, or for the sake of a few vocal lessons he gives, or for the sake of lecturing in a musical institution.

All this is due to the faulty conditions of the daily press system, which does not make the position of its music critics independent of these outside temptations in the musical field. We have some critics on the daily press of New York who are actually living under the delusion that the outside world looks upon them as exceptional creatures,

whose judgment cannot be influenced by their own monetary interests. I say they live under that delusion, because no one outside of themselves ever looks upon the practical existence that faces us every day in life with such an oblique vision. They are happy in that mental state, but the world itself follows its own usual laws and conclusions derived from experience. Very few men ever lived who were free from such influences and their number is so small that they have become immortalized in history. If the daily press desires to have valuable music criticism it must remove its critics from the temptation of doing business with musical institutions, and only then can be reached that altitude that will strengthen the critical profession in New York, equal to what it is in other great communities. The very idea of the daily press in giving repeated criticism on all kinds of repetitions of operas, and concerts, and dramas, and now even in the cinematographic performances proves that the claim that the daily papers are independent is a fiction. They are just as dependent as their critics are, but the men at the head of them do not see this crushing defect of their system. It compels all other papers to follow that rules and makes music criticism very nearly ridiculous. It injures the real artist, because the second, third, fourth and fifth quality of performers and composers actually secure more space and attention than those that deserve it.

The result will be manifest in a gradual decay of power and a defeat of the very objects aimed at. Any press that panders to its advertisers with the loss of dignity and that pursues sensationalism for its own sake cannot maintain itself in the long run even when it makes financial successes. The ethical offense will call for its punishment. Meanwhile the profession of the music critic is about the last ditch in journalism—due to the system.

BLUMENBERG.

SENATORS RAYNER and Heyburn disagree as to whether "The Star Spangled Banner" or "My Country, 'Tis of Thee" is the American national hymn. By all means it is "The Star Spangled Banner," bad as that composition may be, considered as music. "My Country, 'Tis of Thee" should have its tune changed, for the melody (?) is the same as that of the English national anthem, "God Save the King," and the German national anthem, "Heil Dir, Im Siegerkranz." Nothing more absurd can well be imagined than the United States, England and Germany sharing a tune in common as the national song of each one of those three countries. It would not be much more foolish for Uncle Sam, John Bull and Michel to share the same flag. While "The Star Spangled Banner" violates the laws of tonal euphony it was not written with the tenets of bel canto in mind, nor was it intended as a concert composition. All national songs are merely symbolical, and accomplish their purpose amply if they succeed in stirring the patriotic feelings of those who sing them. As the Evening Sun remarked very pertinently a few days ago: "It is a pity that any fault has to be found with a thing so firing as 'The Star Spangled Banner.' But it is unsingable except in the case of those with vocal cords of an unusual sort. Nellie Melba at her best or Tetrazzini at her worst alone could do justice to that terrible top note in our national air which has ever been a stumbling block to earnest patriots of both sexes. Still the rule holds good, 'If you can't make it, cheer and let it go at that!'"

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

MUSIC AND DEPRAVITY.

If Dickens had lived to finish his story of "The Mystery of Edwin Drood" it is probable that John Jasper, the opium smoker, would have proved to be the murderer of his nephew. In the last chapter of his last and incomplete book the great novelist thus describes Jasper:

"Impassive, moody, solitary, resolute, so concentrated on one idea, and on its attendant fixed purpose, that he would share it with no fellow creature, he lived apart from human life. Constantly exercising an Art which brought him into mechanical harmony with others, and which could not have been pursued unless he and they had been in the nicest mechanical relations and unison, it is curious to consider that the spirit of the man was in moral accordance or interchange with nothing around him."

Of course John Jasper was a musician, and his art was that of a choirmaster in an English cathedral. When we first read this tale we resented this selection of a musician for the part of the villain of the piece. A more mature second thought, however, caused us to observe that Dickens had chosen to contrast extremes for the sake of dramatic effect. We do not feel that the ancient, stately and magnificent cathedral is insulted because the choirmaster leaves it from time to time to sleep away a night of dreams and phantasmagoria in a she-fiend's room in company with sailors, Lascars, Chinamen, among the poor and degraded of an east London slum. And if it is "curious that the spirit of the man was in moral accordance or interchange with nothing around him," then it is clear that Dickens considered it natural that the spirit of the musician ought to be in harmony with mankind. In other words, the novelist has chosen a musician for his villain for the simple reason that it is unusual to find a villain and a musician combined in the self-same person.

Still, it must be confessed that novelists like to make musicians out to be morally depraved or mentally weak. We read the old story time and again until we grow weary of the monotony of it and begin to wonder if novelists in general are capable of creating a type of villain who is not a polished snake understanding music and the hypnotizing of women.

In Henry William Herbert's book on "Henry VIII and His Six Wives," written in 1855, a few years before Dickens created John Jasper, we find this entertaining information:

"It is worthy of remark in this connection, that at this time (1550), and long after, the lute-players, musicians and singers of the court society, perform a large part in all the most disgraceful intrigues of the day. Low born, and often illiterate men, raised for the most part by their musical talents from the dregs of society, not gentlemen from innate instincts, education, or high feeling, and yet raised by their art, and by their position as instructors, to a certain station of equality among gentlemen, and to terms of intimacy with their pupils, their standing in the community was anomalous, their influence was almost invariably evil, and themselves, for the most part, thorough profligates and villains."

Now we know what musicians are, for Henry William Herbert has told us. Ha! a happy thought! Perhaps the immorality of that age was due to the influence of the musicians of the period. Henry VIII himself, that great—no, big man, was a musician, therefore profligate. Was not his second wife, the most radiantly beautiful and lovely of all his consorts, Anne Boleyn, beheaded because of her supposed familiarities with the King's musician Smeaton and others of the royal household? And his fifth wife, Katherine Parr, unjustly accused of all that is vile in woman, perished on the scaffold because of the evil influence of her earliest music master, Henry Manox, according to Henry William Herbert, whoever H. W. H. may be.

And that David Rizzio, who was stabbed in Holyrood Palace in Edinburgh, March 9, 1566, while supping with Mary, Queen of Scots, was an excellent musician and an Italian. It is true that he was the Queen's secretary and was assassinated, by consent of the Queen's dissolute and brutal consort, Lord Darnley, for purely political reasons only. Yet scandal fastened its filthy fangs on ill starred Mary's reputation, especially as Rizzio was a musician and therefore a depraved creature. Is it not a wonder that we musicians are bold enough to hold up our heads in public? No; not if we consider the matter soberly. For it is only another of those popular fallacies, even if it is believed at all, that musicians are more depraved as a class than any other class. It is on a par with that silly and altogether mistaken belief that the sons of clergymen are always scamps. If the sons of preachers are always bad, and if musicians are always moral wrecks, it will not help our defense of musicians to say that some musicians are the sons of clergymen. We shall make bold to affirm, however, that sons of sea captains should never become aviators on any account. We are aware, of course, that the above statement means nothing. It will serve, nevertheless, as our awful revenge on humanity. We cannot sit tamely by and hear the world exclaim, with shaking head, "Musicians are a bad lot, a bad lot!"

MARINE MUSIC.

Comments in a recent MUSICAL COURIER editorial bring the following:

224 Wildwood Avenue,
Upper Montclair, N. J., July 8, 1912.

To The Musical Courier:

Referring to the paragraphs in your issue of July 3 headed "Nearer, My God, to Thee," I desire to say that I believe the White Star Line was the first transatlantic company to employ skilled musicians—men of musical ability—and not steward "musicians."

The well known Black's Musical Agency in London, under contract, assigns these musicians to all White Star Line steamers, paying them a regular wage, and the White Star Line provides them with second cabin accommodations.

In addition the customary voluntary contributions of first and second class passengers are given in their entirety to the musicians, and the total amounts of these collections are bulletined in the main companionway for the information of all passengers.

I am certain of these facts, having recently made a round trip on the White Star Line, and I can testify to the high quality of the music provided.

Yours truly,

G. W. LEONARD.

If the circumstances really are as stated by the writer of the foregoing, there is nothing further to be said on the subject, and THE MUSICAL COURIER congratulates the White Star Line musicians upon being treated like human beings. Do the other lines do as well by their bands?

In the New York Tribune one reads: "Fortunes and careers are being wasted for the love of music in such wholesale fashion that, were statistics obtainable, the public would be appalled. Few persons realize the extent of the damage and sorrow resulting from the widespread inability to judge the possibilities of young musicians. Estimating from the number of persons who drop music as a study and those who fail to support themselves and their families through its agency, barely eight per cent. succeed, within the common understanding of the word." Eight per cent. and the one per cent. of Musical Doctor Damrosch, added together, make nine per cent. The Tribune is more charitable in its estimate than the severe doctor. However, the Tribune is wrong in assuming that the public would be appalled if it knew the widespread ruin caused by the mistaken notion of a large part of those American youths and maids who think they are called to the destiny of making music a profession. The public has been told the truth many times, with full facts and figures, but the public goes on its way unconcerned. The public does not care; it is interested only in success.

"CONCHITA."

The opera owned by the Milan Monopoly which was to be made the basis of next season's contract with the Metropolitan Opera Company is called "Conchita"; the opera which was purchased for last season's contract was "Christópher Columbus," to give it its English name. It is known through the revelations published in these columns that these operas that form the basis of the Monopoly contracts are to be paid for although not to be given—not necessarily. The Monopoly was forced through the publication of these conditions to relinquish its demands and, therefore, no contract was made for the purchase of "Conchita." But every effort is being made to get it on our Metropolitan stage; hence it may be of interest to reprint some interesting items from the well known London Westminster Gazette.

Before doing so we ask permission to announce the weighty name of the composer of the opera. It is Zandonai, and in all the records of Italian music from Frescobaldi to Mascagni we have not yet had the pleasure of printing that name, although it may have slipped in through some foreign news item.

The Westminster, in discussing the new opera, says: "It is not quite the transcendent production which one might suppose it to be after perusal of the Italian notices of the work which have been thoroughly provided for the guidance of the London critics by Messrs. Ricordi."

Herein lies the motive of the production, namely, the commercial assiduity concentrated in our American phrase of "rushing it." In assuming a similar view the same paper publishes the following, entirely apart from its criticism of the work.

Zandonai's "Conchita," which was produced at Covent Garden last night, as is recorded elsewhere, may be trusted to call forth estimates displaying the customary amount of variety from its critics in the London press, but it is safe to say that none of these will rise to the heights of some of those reproduced in the (unconsciously) amusing booklet compiled from the Italian press notices of the opera which has been issued by Messrs. Ricordi. In this we read that Zandonai is an "embosser of phonic sensations" that he "carries us back with full dignity of discussion upon the tendency and value of a musical document," and that his melody, "often restless and tormented, reveals nevertheless the musician and endeavors to translate into rhythmic oscillations its slenderest emotional vibrations."

No one should fail to find a compliment for the Milan Monopoly for its thorough sense of fidelity to its own interests. Ricordi's are certainly following the proper methods to ensure for their property more value and greater success; that is the theory of business. No one should find fault with the Monopoly for doing its best to continue its control, and the fading away of Puccini through the disastrous "Girl of the Golden West" and the final acknowledgment that the era of commercial Italian opera has reached its climax must induce the Monopoly to find a successor, and young Zandonai, a pupil of Mascagni, was selected for that purpose and hence we—here in New York—were selected via Covent Garden—to help to adjust the falling mantle upon his scoring shoulders.

But the work of this paper has finally accomplished the important impasse, as French folks call it; the Monopoly system has been checked.

We must be permitted to produce the old, standard Italian operas in the free domain without being compelled to pay tribute for them to the Monopoly for its gracious and benevolent attitude of granting us new protected works only if we purchase one new opera, not necessarily to produce it, but merely to pay for it, and make contracts at high prices for those operas owned by the Monopoly which we do produce. We have passed that stage now, thanks to THE MUSICAL COURIER.

The new scheme now is to issue pamphlets to instruct the critics beforehand, so as to ensure the success of the production of new Monopoly operas; good—if it operates favorably. The Monopoly is doing its best, and that is proper. Now we must do our best, too. We do not follow Covent Garden,

anyway, but give operas on a much higher standard of artistic elevation. Covent Garden has no Gatti-Casazza and no Toscanini, although it borrows Hertz's once in a while, which is admirable for Covent Garden. It took the "Girl," after America had declared against that speculative operatic monstrosity. It is welcome to some more.

Speculation, pamphlets, schemes and threats are all of no consequence nowadays; all these methods have passed into the decay in operatic operations. The work itself must tell its own story, must have the value, the inherent power of the old Italians, and a few, rare modern works. The day of Monopoly may not be over, probably never will be; but it is over in our country so far as grand opera is concerned.

Next year the Wagner centennial takes place, and there will be a complete Wagner repertory under broad management at the Metropolitan. No doubt all of Wagner's operas will be given with the best artists to be found, and after that—well, within a year or more, there may be many new and worthy works to select from. If not, why we have the old, standard repertory, and then there is "Cyrano" by the composer of "The Scarlet Letter" and "Danny Deever." Who knows? Even Wagner may be displaced.

HAVE the heirs of the late Richard Wagner forgotten that he was born May 22, 1813? According to announcements from Bayreuth, there is to be no festival in that place next year, when the centenary of Wagner's birth will be celebrated in all civilized quarters of the globe. In the United States there will be endless Wagner festivals and numerous special Wagner concerts. The women's musical clubs are already planning programs to honor the memory of Richard the First. And, speaking of centenaries, 1913 will also be the year when the name of Giuseppe Verdi will be honored. The great Italian composer was born October 9, 1813. Wagner and Verdi in one year! No, dear reader, number 13 is anything but unlucky. Imagine what the world of opera would be like without Verdi and Wagner.

ACCORDING to a story cabled by Charles Henry Meltzer to the New York American, Dr. Carl Muck is possessor of a pretty wit. Mr. Meltzer reports as follows: "While we sat talking together Dr. Muck confided to me that once, when very young, he had composed a symphony. And, what was worse, he had won a prize with it. 'When I discovered that it was as bad as that I determined to stop composing.' In the Meltzer cablegram there also is the statement that Siegfried Wagner and Dr. Muck favor opera in English. Siegfried is quoted as saying that his father wished to hear the Wagner works sung in every tongue, and that his mother always has favored the idea of having Papa Richard's operas done in English."

MAX SMITH, of the New York Press, reports that in Giordano's Villa Fedora, at Baveno, Italy, that composer is putting the final touches to his new opera, "Madame Sans-Gêne," and is working with ardor, "but in perfect serenity, without hurry, without impatience, and in a few months the new opera will be finished and ready to cross the ocean to be judged by the public of New York." It was Verdi, continues Mr. Smith, who first suggested to Giordano the idea of setting Sardou's play to music. That was in 1891, in the Hotel Milan:

"Giordano," exclaimed the veteran composer suddenly, "why don't you make an opera of 'Madame Sans-Gêne'?" "But, maestro," answered Giordano, taken absolutely by surprise, "how about Napoleon?" "Well," replied Verdi, smiling, "what's the matter with Napoleon?" "Could Napoleon sing?" asked Giordano naively. "And why not?" said Verdi, "Did you know him, perhaps?"

"Did any of the persons who go to the theatre nowadays know Napoleon?" the great Italian composer proceeded. "I doubt it very much. Why, then, could not Napoleon be made to sing? Of course, I could hardly

imagine him walking down to the footlights and singing a romanza, his hand on his chest. But a Napoleon, treated with dramatic recitative, can be introduced very well on the operatic stage.

"Believe me," Verdi went on to say, placing his hand paternally on Giordano's shoulder, "there are no subjects which are adapted or are not adapted for musical treatment. Such a theory is quite false. Anything can be set to music. The important thing is to discover the right means."

We learn further that the new opera is in three acts—one less than the Sardou play—and is partly tragedy, partly comedy. Songs of the French Revolution have been employed by Giordano, who explains:

In "Andrea Chenier" I used those songs only in passing; only in a simple, sketchy and fugitive way to give color to the drama. This time, however, I have utilized them in the development of the music, in building up regular orchestral pieces. So, for example, the final scene between Caterina and Lefebvre—when she leaves the room where Neperg lies dead—is constructed on the theme of the Marseillaise.

As THE MUSICAL COURIER has told in another column, "Madame Sans-Gêne" is to have its premiere at the Metropolitan Opera House, and in all likelihood the composer will be present.

THE HOUSE OF MUSIC.

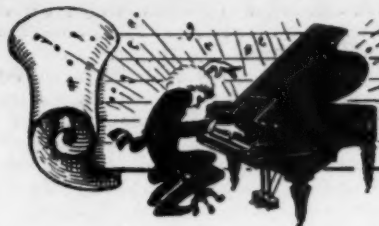
Henry T. Finck, of the New York Evening Post, continues his amiable persiflage against the cause of Brahms, and writes:

According to the London Telegraph, Brahms is still so greatly misunderstood in England that "a good performance of a symphony or a sonata is an event." Who would have thought it? It would be very interesting to know just how many English concert-goers really and truly love Brahms. Would a thousand be too bold a guess?

A good performance of any symphony or any sonata is an event anywhere, not only in England. We have heard excellent Brahms interpretations in England, and also some very poor ones. The same applies to France, Germany, Austria, and other countries, not forgetting America. To deny the tremendous spread of Brahms' popularity is to close one's eyes to what is a fact. And the reason why Brahms has won his position and will hold it, is because his music is based on the highest æsthetic principles, because he lived and thought in an atmosphere of musical culture; because he rid his soul of much of the dross of human existence and sent it soaring to noble and exalted aspirations, and because he believed firmly in that artistic structure of music which used Bach as a foundation and Beethoven as the roof. Brahms ribbed it around with substantial walls that no amount of criticism or ridicule can shake.

Of the Brahms songs, Mr. Finck says: "The songs of Wolf resemble those of Brahms more than those of any other master, being for the most part equally dry, abstruse, and uninspired." Those Wolf songs which resemble Brahms' are the former's best. It is the ambition of every really serious modern song writer to be able to equal those inspired creations of Brahms, "Wie bist du meine Königin," "Wie Melodien zieht es," "Minnelied," "Feldesinsamkeit," "Waldesinsamkeit," "Liebestreu," "Heimkehr," "Ständchen," "Sehnsucht," "In der Ferne," "Der Kuss," "An eine Aeolsharfe," "Der Schmied," "Vier Ernste Gesänge," "Fragen," "Die Mainacht," "Sapphische Ode," "In der Fremde," "Von Ewiger Liebe," "Immer leiser wird mein Schlummer."

In Evans' "Handbook to the Vocal Works of Brahms," the author (an Englishman) comments: "He (Brahms) must have had the consciousness, notwithstanding all the intelligent admiration by which he was surrounded, that his works were beyond the general reach. Time alone can obliterate this difficulty; but much is already being accomplished and there are many signs of an increased willingness to take up the Brahms study with an earnestness born of the conviction that any labor expended in its pursuit is sure to be abundantly repaid."



VARIATIONS

Several friends of this department have sent "Variations" a marked copy of the Saturday Evening Post (Philadelphia), containing an article called "Music," by Irvin S. Cobb. I don't know whether I am expected to laugh at the article or to answer it. I'll do both, calling my reply "Cobblerized Music."

Dear Irvin S. Cobb is comical, but he is all wrong. By his own admission he establishes the premise that he does not understand the kind of music considered best according to the highest artistic standards; then he proceeds to argue that it is of no account and gives it a general lambasting, with specific whacks over the noddle for Bach, Chopin, Wagner, and Richard Strauss. As nearly as I can make out from the entertaining remarks of Irvin S. Cobb, his musical credo is about as follows: He does not like musicales; certain piano solos remind him of pugilistic encounters or else of a conflagration in a congested tenement district; he has a strong aversion for a basso song which he calls "Ro-hocked in the cra-hadle of the da-heep"; he likes John Philip Sousa's band music and sits in the front row when John comes to town, so that the trombones are enabled to blow Irvin S. Cobb's hair out by the roots and he is unable to hear the music for the noise; to I. S. C., Strauss' "Elektra" sounds like the ravings of McCullough and Old Home Week in a boiler factory—but, when a pretty, nice, clear-eyed, big-mouthed, white-teethed girl, wearing a white dress and a flower in her hair, sings "The Last Rose of Summer," or Annie Laurie," Cobb is hers to command, his eyes water and his throat lumps, and he could listen to her by the hour and forget that there ever was such a person in the world as the late Vogner! "That's the kind of music lover I am," says Irvin S. Cobb in effect, "and if the truth were known, there are a whole lot more just like me." And, oh yes, Cobb also describes how he sobbed with emotion when he heard "My Old Kentucky Home" played by a hand-organ in West Fifty-seventh street, on Christmas Eve.

I cannot understand the Cobb kind of person in his relation to music. I remember the time when I used to fidget at concerts and find my chief amusement there by counting the number of gas jets in the chandeliers, but that was before I had quite left the age of spinning tops and unhooking our neighbors' gates on Hallowe'en. Even in those days I was certain in my own mind that "The Old Oaken Bucket" was maudlin stuff and "The Mocking Bird" represented tonal trash, and I used to fly from their vicinity. That sort of music never was heard in my home, and consequently it left no impression when I encountered it elsewhere and makes no sentimental appeal when I meet it today. On the contrary, it stimulates ribald mirth in my soul and produces a distinctly burlesque effect. I know full well that the Cobbs, as a rule, are persons who have been bred away from centers where symphony and opera are available, and I feel that the homesickness produced by some of the "chunes" they have heard in their youth could be brought on just as easily by the noise of a grindstone, the effluvia of the barnyard, or a drink of butter-milk, all of them reminding the sufferer from nostalgia of the dear old farm, ma with her gingham apron and her toil hardened hands, and pa with his smelly pipe clenched in his teeth and his trousers tucked into his boots. All the Cobbs are not farm-raised, but even in small towns and some inland cities the plane of musical culture in the homes never rises above melancholy performances of hymns, cheap jingles of the day, or supersentimental ballads about Annies, or Maggies, or Janes, or Jacks, or Williams, or Thomases, who went away and never returned, while those left behind became soured and silver haired. The small town attitude of earlier American generations toward music was well illustrated by two distinctive pieces of "literature" dating from that time, one of them a poem called "How Ruby Played," being a description of what Rubinstein's playing sounded like to the author, and the other a similar poem on Ole Bull and the thoughts and emotions aroused in the writer by that distinguished violinist's art. However, those pieces of description were sincere and serious, while the Cobb article is frankly a satire on something he confesses he knows nothing about.

Before Irvin S. Cobb is capable of pointing out the real absurdities of good music (and it has some) he ought to endeavor to master the history, meaning, and nature of the tonal art. He should be conversant with the story

of music, from the early concerts of Circe and Lorelei to the late concerts at the Metropolitan Opera House, which never end until midnight. He should know that the original Calliope was not a shrieking steam thing attached to a circus. He should know why singing societies bear the names of Apollo, Orpheus, Arion, Euterpe, and St. Cecilia, although I do not expect him to tell us why they engage in saengerfests. He should know at least some of the motifs in the fifteen hours or so of the "Nibelungen" cycle, and be able to explain why Siegfried married his aunt. He should know more about Beethoven and Bach than to be compelled to sidestep them with a joking reference designating them as Bill Opus and Jeremiah Fugue. He should know the music of Stecherbatcheff, Dvorák and Czerny, even if unable to pronounce their names correctly. He should know, when parlor conversation turns to music, that Bach must be called "grandiose," Beethoven "majestic," Chopin "febrile," Schubert "naively melodious" or "melodiously naive," Grieg "eerie," Tschaiakowsky "tempestuous," and Richard Strauss "truly Titanic," and Debussy "impressionistic"—that is, unless one is trying to shame the big mouthed girl with the white teeth, when the composer of "Pelleas et Melisande" should be referred to as "diaphonously dissonant." He should be able to quote, too, not with malicious glee but with an air of



MUSICAL TERMINOLOGY NO. 14.—"THE GREAT ARTIST DID NOT MISS A SINGLE BAR."

easy superiority and condescension, Billy Baxter's impious description of the wrestling match in "Walküre," Israel Zangwill's pleasant jest that musicians wear their hair long for the same reason that they wear their hats long, and George Ade's intense story of the man who went to the Culture Club and paralysed his hips on account of sitting still in a corner, so as not to attract attention and be asked what he thought of Bach's fugue, No. 13.

I admire Irvin S. Cobb considerably less than I do the man who said honestly that he knew only a single tune, "God Save the King," and could tell as soon as he heard music, when his favorite was not being played. To ask a question in the second person singular: "Who are you, musically speaking, Irvin S. Cobb, if you never have thrilled to a Liszt rhapsody, throbbled to a Chopin nocturne, exulted with Moszkowski, brooded with Brahms, wept with Wagner, and mounted to the very heavens with Beethoven? The lady whose playing reminded you of a tenement house fire, with people jumping out of the windows and dogs yelping, may have been performing a Liszt rhapsody, which would have brought to the minds of us music-understanders visions of the Hungarian puszta, with Jenő and Marinka dancing a czardas on the village green, to the rhythmic clappings of crowds of onlookers bedecked with gay ribbons and streamers, while old Mikos, the fiddler-bard, holds forth in the inn nearby, surrounded by romancing couples listening to his soulful folksongs and stirring legends of the long ago. And then, your 'Elektra' experience, poor Irvin S. Cobb, when, as you confess, you sneaked out of the opera house shortly after the work began, and felt a sense of relief when you got to Broadway and heard the soothing sounds of three or four thou-

sand automobiles, a suffragette procession, and a fire going on up the street! Since you are so fond of fires, why not attend a few musical ones, like the burning of Walhalla, the destruction of the Capitol in 'Rienzi,' the cremations in 'Trovatore' and 'The Jewess'? If there was nothing of the grandeur of Sophokles' tragedy in your mind when you saw the scenes of 'Elektra,' if the vivid dramatic version of Von Hoffmannsthal failed to stir your imagination, and the graphic orchestral comments by Strauss did not succeed in illustrating for you the actions of the personages and voicing for you their every mood, then what in the name of eight-part counterpoint took you to the performance? What did you expect to hear? Ragtime? The big-mouthed vocalist? Hollow ditties about homes in Kentucky, Alabama, along the Wabash, or down by the Kill von Kull? Fie upon you, Irvin S. Cobb. I have read other things you have written, and I do not believe that you cannot appreciate the difference between sentiment and sentimentality, between pathos and bathos. Do you stand for Laura Jean Libbey in literature? Do you regard the statuette of Billiken as representative of the best art in sculpture? Do you consider the tower at Luna Park a finer piece of architecture than the Parthenon? Would you prefer a violent hued chromo-lithograph of "Will Father Come Home from the Sea?" to a tenderly tinted Greuze?

Are Bertha Clay's works more appealing to you than Shakespeare's? Is the Fireside Companion a better periodical than the London Saturday Review? Is 'Casabianca' a greater poem than 'Paradise Lost'? If you answer "Yes" to all those questions, Irvin S. Cobb, then I can quite believe that you prefer "Annie Laurie" to anything written by "the late Vogner"! And by the way, Irvin, I'll bet you two to one that the big-mouthed, white-teethed girl sings with faulty diction, wrong phrasing, impure intonation, and crude voice production. I've heard her.

In London recently there were two observances of the centenary of the birth of John Hulla. A sort of Hullah-Hullah celebration, as it were. Ouch!

Asks London Musical News: "Is England becoming less musical?" Are you, England?

Maria, the Czarina-mother of Russia, is alluded to by the New York American as "one of the finest pianistes in the world."

A political orator, evidently better acquainted with Western geography than with the language of the Greeks, recently exclaimed with fervor that his principles should prevail "from Alpha to Omaha."—Christian Register.

Rubinstein was famous for the wrong notes he used to strike in those measures of his "Valse Caprice" where the right hand has a series of two-octave jumps. At a certain concert Rubinstein played one of the high notes correctly. Moszkowski, who was present, said sadly: "Poor Anton; his eyes are failing."

"Much Bruckner is to be heard in New York next winter," postcards a jocose friend. Whenever it is, somebody can have my seat.

Here is a sample of musical mathematics, being an excerpt from an article in last Sunday's New York World. Count it up for yourself:

NEW YORK'S MUSICAL INDUSTRY AT A GLANCE.

	TEACHING.				
	Number of Teachers.	Number of Pupils.	Number of Weekly Lessons.	Av. Price Per Lesson.	Total Outlay in a 30 Weeks Season.
Piano and Organ Teachers	10,000	100,000	150,000	\$1.00	\$4,500,000
Singing Teachers	2,000	30,000	50,000	2.00	3,000,000
Violin Teachers	1,000	10,000	10,000	1.00	300,000
Other Teachers	1,000	10,000	10,000	1.00	300,000
					\$8,100,000

Following my paragraph about the pair of birds which sing Mozart duets, along comes the Berliner Klinische Wochenschrift with an article by Dr. Schreier—significant name!—telling about a man with a double voice. I can go that one better, for I know a singer with three voices—

the one he really has, the one he thinks he has, and the one the critics say he has.

Don, the Talking Dog, has arrived in New York. He might ask Grane exactly what that equine prodigy thinks of his part in "Götterdämmerung."

Ferruccio Busoni's second dramatic work is entitled "The Secret." Not long ago he sent the score to an operatic manager. That enterprising gentleman telegraphed to the composer: "I shall keep your 'Secret.'"

Overheard in the Hotel Astor lobby:

"Are you going to the Volpe concert on the roof?"
"What is a Volpe?"

My gifted friend, Frederic William Wile, Berlin representative of the London Daily-Mail, recently read a paper before the American Woman's Club in the German capital. Among the trenchant utterances of the wily Wile were

MUSIC IN COLUMBUS.

COLUMBUS, Ohio, July 20, 1912.

John Betts Goodall, a fine young violinist of Columbus, who has been at the head of the violin department of the Wallace Conservatory has accepted a place among the first violins in the Cincinnati Symphony Orchestra, under the new conductor, Herr Kunwald. Mr. Goodall was a pupil of Franc Ziegler of Columbus, afterward a pupil of Theodore Spiering and Michael Press, of Berlin, and of Stephen Suchy, of the famous Sevcik School of Prague, Bohemia. He has taught the past year in this city and has given a few recitals, but he greatly desires to be associated with an orchestra, and probably has ambitions to be a concertmeister or conductor himself one of these days Mr. Goodall will be much missed in this city.

The Philadelphia Symphony Orchestra, Leopold Stokowski, is booked for at least one concert in the mid-winter at Memorial Hall.

A summer festival at Olentaugy Park has furnished two concerts by the Columbus Oratorio Society, Wm. E. Knox, director; the soloists being Edith Sage MacDonald, soprano; Maud Wentz MacDonald, contralto; Alfred Roger Barrington, baritone; Floyd Crooks, baritone; Carl Fahl, tenor and several others. The works have been Bruch's "Cross of Fire," Faning's "Song of the Viking," and several smaller choral pieces and numerous solos. The concerts were given in the Park Theater.

The Columbus Centennial celebration in August promises some excellent music. On the afternoon of August 21 a fine concert will be given the participants to be Euterpean Women's Chorus, Mary E. Cassell, director; Mrs. Thomas E. Humphreys, soprano; Jessie Crane, organist.

A recital was given at the Hotel Northern (now Railway Y. M. C. A.) a couple of weeks ago, which was exclusively for the Veteran R. R. Association, the program presenting Maud Cockins, violinist; George Currie, tenor and Floyd Crooks, baritone. Mabel Rathbun, accompanist.

Margaret Parry Hast, soprano, will be heard as an artist representing our Women's Music Club, at a concert given by the Ladies' Music Club of Ann Arbor, Mich., next October. Mrs. Amor W. Sharp, soprano, represents our club in Akron, Ohio, at the Tuesday musicale; Emily Church Benham, pianist, represents our club at Canton, Ohio, Women's Music Club; Mrs. Wilbur Thoburn Mills, organist, represents us at Indianapolis, Ind., Women's Music Club. This reciprocal relation promises considerable inspiration to the exchanging women's clubs.

Few studios are open at this time, yet several teachers will continue their work through July. September 1, will find every teacher again in his studio, and the busy season will bring many admirable artists to this city. Each successive season brings its interesting quota of concerts, and no former year has promised more concerts of the first class than this season just approaching.

ELLA MAY SMITH.

"Lark Ellen" Sings for Homeless Boys.

"Lark Ellen," the appellation bestowed upon Ellen Beach Yaw on account of her marvelous voice, is well beloved in California, especially in Los Angeles,—and the reason is this: The most befitting complement to a great voice is a great heart. Miss Yaw has both, and the beautiful manner in which she combines the two for the edification and elevation of humanity, has won the love of thousands. It has been the chief factor in her successful career as an artist and explains her magnetic hold upon the human heart. Every year Miss Yaw gives a concert for the benefit of the Lark Ellen News and Working Boys' Home in Los Angeles, which, it is hardly necessary to state, is the most important function of the season. There is no

several that showed him to have all the earmarks of a great beneficiaries of the Wile good-heartedness were sons and daughters of Uncle Sam, and—Heaven help them—most of them probably needed the one good notice they got. But listen to Wile himself:

"There are some Americans who emulate the violet and shun the glare of publicity in the papers, but their name is not legion. Politicians, actors and musicians are not among them, for they are nursed on newspaper fame from the cradle to the grave; they sigh for it, buy for it, die for it. Their existence is perfectly impossible without it. They are made and unmade by it. Much of the time of local American newspaper men, for example, is devoted to the appeals of home-grown prodigies and their fond mammas for newspaper notice of these budding Carreños, Kubeliks and Destinns of ours. They rightly understand that a cablegram reciting how Schenectady or Troy's gifted son or daughter has captivated critical Berlin means everything to the aspirant for artistic glory.

"On my sympathetic shoulders, I fear, rests the responsibility for reporting much that has never happened in this

more pathetic sight in all the world than a homeless child, and there is no more inspiring sight than a sympathetic heart infused with a desire to assist in providing for it. Once a year Lark Ellen raises her wonderful voice in song in order to raise necessary funds for the home. The joy of lending a helping hand radiates from her luminous eyes and the marvelous tones issue forth from her throat with indescribable sweetness,—a sweetness born of deep love and sympathy. The place which bears the name of the great songstress shelters boys gathered from the streets, from homes which are a desecration of the word, from the arms of overburdened, breadwinning mothers,—boys of every religion, name and condition. Whether good, bad or indifferent, whether they are able to pay for care or not,—just boys who need a home. What noble work! What sublime employment for talents!

The home was organized about twenty-two years ago by an evangelist from England, who went to Los Angeles

respect. But I realize the vital necessity of publicity to the young artist, and, as far as has lain in my power, I critic, for he knows how to listen with his ears closed and nevertheless to hear his friends play well. In this case, the have seldom hesitated to spread broadcast the *furores* my talented fellow-countrymen and women deserved to make, even if they didn't. They should remember this, though—that a concert by an American with the Philharmonic Orchestra long since lost the charm of novelty and, therefore, the value of news. For a Yankee pianist or fiddler to astonish the natives of Berlin is no longer unique—failures, indeed, are almost rarer than successes—and no American correspondent has ever lost his job for neglecting to make the cable sizzle with the momentous tidings of the cyclonic triumph of Miss Betsy Boodles of Hackensack at Beethoven Saal."

Of course, Betsy Boodles is artistic first cousin to the large-mouthed girl with the—but what's the use?

LEONARD LIEBLING.

pianist, Ruth Hayward, a protégée of Miss Yaw, and Jay Plowe, flutist:

Toccata	..... Liszt
Book Scene from Hamlet	..... Mr. Moore.
Polonaise from Mignon	..... Thomas
Romance in D flat	..... Saint-Saëns
Vivace	..... Widor
One Fine Day, from Madame Butterfly	..... Puccini
Barcarolle	..... Chopin
Dame Epais	..... Delibes
If Love Were What the Rose Is	..... Moore
How Beautiful are the Days of Spring	..... Le Massena
Spring's Invitation	..... Yaw
Caprice	..... Moore
Waltz in E	..... Moszkowski
Scene from Faust	..... Gounod
The Nightingale	..... Masse
	With flute obligato.
	Madame Yaw.

Nichols Recitals.

Mr. and Mrs. John W. Nichols, management of Annie Friedberg of New York City, have been re-engaged for another joint recital at the Warren Conservatory of Music, Warren, Pa. Owing to the demands for their work the Nichols pair will make three trips next season of one month each to fill engagements in the East, South and Middle West. The first tour will occur in November, the second in February and the last, next May.

Mr. and Mrs. Nichols received the following comments on their last recital at Warren, Pa.:

Under the modest title of a "May Musical Evening" one of the finest musical programs ever presented in this vicinity was enjoyed by an immense audience. Each number was a gem, and was presented in an artistic manner that completely disarmed all unfavorable criticism. Mr. Nichols possesses a tenor voice of beautiful quality, always adequate to every demand required by the numbers selected. The Debussy number gave full play to the intense dramatic ability of this artist, while in the lighter numbers he won his audience by his most pleasing personality and interpretation. Mrs. Nichols delighted her auditors particularly in the two Saint-Saëns numbers, which presented full opportunity for a display of artistic temperament and technical brilliancy. The most difficult passages were executed with ease and finish.—The Mirror, Warren, Pa.

Concerts at Hotel Schenley.

PITTSBURGH, July 20, 1912.

One of the features of this week's programs at the Schenley Hotel was the appearance of Grace Hall Riheldaffer, the well known and popular soprano.

The non-arrival of some of the orchestral accompaniments of the Cadman numbers caused much disappointment. However, the artist sang the "Bell Song" from "Lakme," in such a manner as to bring enthusiastic applause from her hearers. Being in excellent voice, Mrs. Riheldaffer sang with the same ease and refinement which characterizes all her work.

Pagdin Sings in "The Seasons."

William Pagdin sang the tenor solos in the performance of Haydn's oratorio, "The Seasons," at Chautauqua, N. Y., Friday, July 19. The following notice is from the Daily Chautauquan:

Mr. Pagdin showed the careful training and maturity of style that have made all his work greatly appreciated at Chautauqua. He sang with that deference to oratorio traditions that is an artistic mark always, and every sentence of the words was heard. The cavatina, "Distressful Nature Fainting Sinks," was exceptional.

At the last Court of the King and Queen, the program of music, conducted by Sir Walter Parratt, included one piece by a British composer. We mention this to show that we are getting on.—London Musical News.

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with Mr. Moody, and remained there engaged in helping homeless boys. His first work was done in a small reading room, but it was soon found that a place to sleep was even more urgent than a place to read, so a few rooms were rented. These were soon overcrowded and a small house was leased, but this also proved insufficient and had to be abandoned for a three-story house which sufficed for some time. The lack of a yard or space for outdoor recreation made it desirable to seek a new location, and the old Ducommon house was secured. This served as a home for a large number of boys who otherwise had no home but the streets. As this new home grew some of the citizens became interested and sufficient funds were raised to purchase two lots on the corner of Eighth and San Pedro streets on which a commodious building was erected. This was the center of a splendid work for seven years, but with the growth of the city, the need for more extensive grounds became urgent, so the property was sold and a house in the suburbs on East Twentieth street purchased, which was utilized for four years. A permanent home now became imperative and the association, a short time ago, bought a fifteen acre tract on the Eagle Rock Valley car line just outside the city limits, where it is hoped that ere long there will be an institution worthy the name and object.

The home has no city or state support but exists solely upon that of friends interested in the work. Miss Yaw is one of its most faithful missionaries and rightly deserves the distinction of having the home named in her honor. The annual Lark Ellen concert, therefore, is an event that speaks for itself. The program arranged for the 1912 concert, which took place on June 15, was as follows, Miss Yaw having the assistance of Francis Moore,

Volpe Symphony Concerts on Hotel Astor Roof.

Refined New Yorkers are delighted with the music which Arnold Volpe and the Volpe Symphony Orchestra present nightly on the beautiful roof garden of the Hotel Astor. The soloists, too, have pleased the patrons of these concerts immensely. All who visit the garden are charmed with its beauties and the cleanliness. Ladies have no fear of soiling their lingerie gowns in this ideal place.

Wednesday evening of last week, the concert was given in the large ball room on the main floor on account of the rain. The program included a mazurka by Mr. Volpe which was played in spirited manner by Gregor Skolink, the concertmeister. The composition shows above everything Volpe's acute rhythmic sense and the score as a whole reveals the man of imagination and musicianship.

Florence Turner-Maley, the soprano, was soloist for the Tuesday and Wednesday night concerts and her agreeable voice and style succeeded in making an excellent impression. Mrs. Maley was compelled to grant encores.

The programs for last Tuesday, Wednesday and Thursday evenings follow:

TUESDAY EVENING, JULY 16.

Huldigungsmarsch Grieg
Overture, Oberon Weber
Fantasie, Lohengrin Wagner
Violin solo, nocturne E flat Chopin
Gregor Skolink.

Waltz, Eugen Onegin Tchaikowsky
Overture, The Bat Strauss
Fantasie, Faust Gounod
Aria, Valse-Roméo et Juliette Gounod
Florence Turner-Maley.

Ballet music, Gioconda Ponchielli
Second rhapsody Liszt

WEDNESDAY EVENING, JULY 17.

Tannhäuser March Wagner
Overture, Merry Wives of Windsor Nicolai
Fantasie, Pagliacci Leoncavallo
Violin solo, Mazurka Volpe
Gregor Skolink.

Waltz, Espana Waldteufel
Overture, Orpheus Offenbach
Fantasie, La Bohème Puccini
Aria, Jewel Song from Faust Gounod
Florence Turner-Maley.

Hungarian Dances Brahms
Scenes Napolitaines Massenet

THURSDAY EVENING, JULY 18.

Overture, Phèdre Massenet
Fantasie, Traviata Verdi
Humoresque Dvorak
Serenade Moszkowski
Songs, A Birthday Huntington Woodman
The Little Gray Dove Louis Victor Saar
Irma McCloskey.

Suite, La Tevía Lacombe
Overture, William Tell Rossini
Suite No. 1, Carmen Bizet
Violin solo, Spanish Dance Rehfeld
Gregor Skolink.

Waltz, Southern Roses Waldteufel
Ballet music, Faust Gounod

The program on Friday evening had a section devoted to Wagner and Mr. Volpe showed his fine understanding of this music. The soloists, too, on Friday night, pleased the listeners.

Saturday evening, the soprano, Inga Orner, of the Metropolitan Opera Company, created much enthusiasm by her rendition of "Ah fors e lui" from "Traviata." Miss Orner has been cast at the Metropolitan usually for mezzo soprano roles, but she is a lyric soprano possessing the range and flexibility of a coloratura. Twenty times she sang the role of Violetta in Verdi's opera in Italy, winning golden opinions for her voice and style of singing. The upper range of Miss Orner's voice is particularly beautiful and she reaches the notes in alt without difficulty. The audience last Saturday evening, compelled the young singer to repeat that portion of the aria which begins with "Sempre Libera."

The complete programs for last Friday and Saturday evenings follow:

FRIDAY EVENING, JULY 19.

Overture, Flying Dutchman Wagner
Fantasie, Aida Verdi
Entrance of the Gods into Valhalla Wagner
Songs—

Vol Che Sapete Mozart
The Maiden and the Butterfly Chadwick
Martha Maynard.

Ride of the Valkyries, Die Valküre Wagner
Overture, Robespierre Litolt



ARNOLD VOLPE.

Fantasie, Lohengrin Wagner
Violin solo, Serenade Drdla
Gregor Skolink.

Waltz, Dornroschen Tchaikowsky
Kaisermarsch Wagner

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Madame Dimitrieff has, since her debut at the Worcester festival in 1910, been rated with the best concert singers in the country. Everywhere she has met with the greatest success. Her managers report a splendid list of engagements already booked, including concerts before many of the colleges and universities.

In addition to being a thorough musician, Madame Dimitrieff is an accomplished linguist, singing in five languages and possessing a most charming and attractive personality.

The president of the society in Pittsburgh who had the Cincinnati Orchestra with Madame Dimitrieff as soloist wrote her managers the day after the concert as follows:

I want to tell you that Madame Dimitrieff is not only a fine artist but a most charming lady. We have been delighted to have her with us. She was graciousness itself and her work contributed in a very large measure to the success of our first concert.

Rappold in St. Paul.

Marie Rappold, of the Metropolitan Opera Company, left New York Monday of this week for St. Paul, Minn., where the prima donna is to sing at the saengerfest this week. August 1 Madame Rappold sails for Italy. She comes back to America early in October to sing at the Maine Music Festivals in Portland and Bangor.

Bispham and California Music.

David Bispham is out in California enjoying the ideal life in the Grove, where musicians meet and give performances. Mr. Bispham writes that Hadley's "Atonement of Pan" is "a fine thing." The book in blank verse is by Joseph D. Redding, and that, too, America's great lyrical

interpreter pronounces an admirable piece of work. The new music is to be played by the San Francisco Symphony Orchestra, under Mr. Hadley's direction. The same work

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complete will be given at the Grove and a public performance will follow at the Greek Theater in Berkeley.



DAVID BISPHAM IS MORE THAN PLEASED WITH HIS PART IN HENRY HADLEY'S "PAN."

Eastman-Hooper Nuptials.

The arrangements for the wedding announced by Professor and Mrs. Franklin W. Hooper, on July 1, which will take place in the Unitarian Church at Walpole, N. H., on the evening of July 27, of their daughter, Rebecca Lane Hooper, to William Franklin Eastman, of New York, have been completed. The marriage ceremony will be performed by the Rev. Samuel Maxwell, formerly a minister at Walpole and now of Greenfield, Mass., assisted by the Rev. Emile Aymar, pastor of the Walpole Church. Everett Tewkesberry, of Boston, will preside at the organ, and he will be assisted by William Grafiing King, violin, of Brooklyn, N. Y.

The introductory music will include the meditation from "Thais," a composition written for the occasion by Porter Steele, of New York, for the organ; and a romanza, written for the ceremony by Mabel Daniels, of Brookline, Mass., for the organ and violin. The "Lohengrin" bridal chorus will be played as the processional and the Mendelssohn "Wedding March" as the recessional.

The maid of honor will be Mabel Daniels, a classmate of Miss Hooper's at Radcliffe College, and a collaborator with her in the creation and production of several operettas and operas. Nathaniel Brown, of Portland, Me., a brother-in-law of the groom, will be best man; and the ushers will be Franklin Dana Hooper, of Brooklyn, a brother of the bride; Louis Farey, of London, England; three Harvard men from New York City, Barnard Powers, Powell Crichton and William H. Thompson, Jr., and Julius V. Clark, of Boston.

Following the wedding, Mr. and Mrs. Hooper will give a reception in honor of the bride and groom at the Walpole Inn. A considerable number of guests from Boston, Cambridge, Portland, Brooklyn, New York, St. Louis and nearby towns will be in attendance at the reception.

Clarence Eddy at Chautauqua, N. Y.

Clarence Eddy is at Chautauqua Assembly, on Chautauqua Lake, where the distinguished American organist will give recitals until August 1.

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MUSIC IN MILWAUKEE.

MILWAUKEE, July 20, 1912.

Clara Bowen Shepard, impresaria of Milwaukee, will open her seventh season in that city on October 31 next. Mrs. Shepard is one of the big factors in uplifting music in Milwaukee and various other points in Wisconsin. Under her local management the following artists and organizations have appeared: Madame Melba, Madame Schumann-Heink, Madame Nordica, Madame Galski, Geraldine Farrar, Madame Jomelli, Madame Ormond, Dr. Ludwig Wüllner, David Bispham, Evan Williams, Edmond Clement, Elena Gerhardt, Bonci, John McCormack, Carolina White, Nicola Zerola, Rosa Olitzka, Teresa Carreño, Fannie Bloomfield Zeisler, Olga Samaroff, Cecile Chaminade, Liza Lehmann, Tina Lerner, Josef Lhevinne, Ferruccio Busoni, Josef Hofmann, Harold Bauer, Pepito Ariola, Arthur Shattuck, Fritz Kreisler, Mischa Elman, Francis Macmillen, Maud Powell, Jaroslav Kocian, Jan Kubelik, Willem Willeke, May Mukle, Kneisel Quartet, Flonzaley Quartet, Isadora Duncan and the New York Symphony Orchestra, Maud Allan and Chicago Philharmonic Orchestra, the Russian Dancers, Theodore Thomas Orchestra, Cincinnati Symphony Orchestra, London Symphony Orchestra, and the Chicago Grand Opera Company (two seasons). For the coming year Mrs. Shepard has engaged artists of international reputations, and shortly the complete list of her attractions will be given out to the readers of THE MUSICAL COURIER. Mrs. Shepard has had no easy task, as any one knowing the Milwaukee situation readily understands. Milwaukee—a city of some 450,000 inhabitants—is not quite as musical as a visitor would believe. On various trips to the city the writer had formed an opinion as to the wonderful musical activity of Milwaukee, but was informed by the leading musicians of the Cream City that his opinion was quite erroneous. The city has many music teachers and probably many pupils, but neither teachers nor pupils, with a few exceptions, are progressive. Petty jealousy between musicians as told to the writer could fill many columns, and the reading would likely be hilarious. We were informed that a critic would copy verbatim reviews written by well known New York critics and affix his name to the criticism. In this respect Milwaukee has nothing on other cities, the steal having often been from THE MUSICAL COURIER. We were also told that many musicians of Milwaukee were totally ignorant of such composers as Debussy, Reger, Wolf-Ferrari and so on down the list of most of the modern writers. We were told that the president of one of the leading musical clubs was present recently at a symphonic concert. After the intermission a symphony was given and the neighbor of the president, reaching her seat after the first movement, asked the president of that famous club, "What is the next number?" While looking at her program the president answered, "They have just finished the symphony. The next number is Wagner." And so on until the end of the program, when the president thought the orchestra was giving an encore and a double encore. Many other like stories were narrated by different musicians of unquestionable standing concerning their city. And everywhere the same verdict was rendered—Milwaukee is not musical. "Football playing in our city is well patronized, much more than opera and concerts. We don't care for local or foreign reviews. We don't read the paper. What do we care about the verdict of our local scribes? We know better than they do, as we don't go to concerts. It is a waste of time for us to read whatever they might say concerning any artist or any organization." This state of affairs shows well the difficult task accomplished by Mrs. Shepard, who for the last six years, has worked constantly for the cause of music which, in a way, she realizes to be superhuman and pecuniarily unfruitful. Many other managers have tried their hand, but while Mrs. Shepard is yet piloting artists in Milwaukee, the others have resigned in disgust from Milwaukee after losing much money and valuable time. "I am here to stay," said Mrs. Shepard, "and I will hold the fort forever, notwithstanding that at times I feel discouraged—but this beautiful city—one of the largest in the Union—must have its place on the musical map of this country, and I will do my utmost to bring forth the best talent money can buy and I hope that my pioneer work will bring some day financial results." Milwaukee is certainly a beautiful city, well situated and ought to have a prominent place in the musical world instead of allowing cities of smaller dimension, such as Minneapolis, St. Paul and others, to have a musical supremacy over a city in which are thousands of Germans—a nation that has produced great musicians and a country well known for its marked preference for classical music.

Alexander Zenier, a former vocal teacher of Appleton, Wis., has suddenly packed his trunk and secretly vanished to South America.

The prospects for an orchestra in Milwaukee are not as bright as a few months back. At that time it was predicted that shortly Milwaukee would have an orchestra of its own. This was due to the stupendous success of the Cincinnati Orchestra, under the direction of Leopold Stokowski. We were informed while in Milwaukee that there

were two disturbing factions already engaged in a struggle for the directorship of the orchestra, two local men wanting the position of conductor. However, from a good source we heard that if an orchestra was to be organized it would be necessary to have a big man at its head—a man who would get the recognition of the musicians, players and public at large, but so far the debut of the Milwaukee Orchestra seems far remote.

Marx Oberndorfer, the Chicago pianist, is visiting his parents on Summit avenue, and enjoying his vacation with his brother, Alfred, pianist and composer and formerly critic of the Milwaukee Sentinel.

The Minneapolis Symphony Orchestra, under Emil Oberhoffer's direction, played with great success last Sunday evening, July 14. Della Thal, the pianist, contributed largely to the success of the evening. She played a MacDowell concerto.

RENE DEVRIES.

Minneapolis Symphony.

MINNEAPOLIS, MINN., July 20, 1912.

The Minneapolis Symphony Orchestra, Emil Oberhoffer, director, concluded its two weeks' engagement at Ravinia Park, Chicago, last Friday night, before a record breaking crowd. After leaving Ravinia the orchestra will fill engagements at Racine, on July 13; Milwaukee, July 14; Oshkosh, July 15; Green Bay, July 16; Neenah, July 17; Janesville, July 18; Madison, Wisconsin, July 19; Waterloo, Ia., July 20; Mason City, Ia., July 21; and Austin, Minn., July 22. July 23, 24, 25 and 26 the orchestra will play at St. Paul, Minn., in connection with the twenty-

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fifth annual saengerfest of the "Saengerbundes des Nord-westens." This will close the ninth season of the Minneapolis Symphony Orchestra, the longest and most successful in the history of the organization. The entire season covered a period of thirty-six weeks, during which time the orchestra has played altogether 230 concerts.

Paul Kochanski's London Success.

The young Polish violinist, Paul Kochanski, won a unanimous verdict of indorsement at his concert at Queen's Hall, London, when he interpreted the Brahms concerto, accompanied by the London Symphony Orchestra. Some excerpts of the London press follow:

Elsewhere M. Kochanski's bowing was exceedingly clean and precise, and the wonderful succession of glowing melodies in the first movement and the eloquent fantasia upon a single melody by which the slow movement is contrasted with the first were alike treated with unflinching sympathy. Moreover, one could not fail to be impressed by the unerring beauty of tone, which remained perfectly pure even in the inclusive passages of double stopping. M. Kochanski also gave Saint-Saëns' "Rondo Capriccioso" in excellent style, and added an unaccompanied movement by Bach as an encore.—The Times, June 14, 1912.

As far as M. Kochanski is concerned, his share of the program was carried out with a full measure of charm of tone and grace of style that has always distinguished his playing. The concerto of Brahms is not a good medium for the display of those qualities; they were better expressed in the "Rondo Capriccioso" of M. Saint-Saëns. It was given with a perfection of style that wins for M. Kochanski a definite place among the violinists of the day.—Morning Post, June 14, 1912.

M. Kochanski played both works with skill and sympathy and a total lack of affectation.—Daily Graphic, June 14, 1912.

Paul Kochanski gave an orchestral concert yesterday afternoon at the Queen's Hall, choosing as his principal solo Brahms' concerto. His violin playing was written of in favorable terms in these pages on the occasion of his reappearance the other day. Once again was it possible to admire the attractive quality of his tone, the general virility of his style, and the quite accomplished execution.—Pall Mall Gazette, June 14, 1912.

That very good violinist, Paul Kochanski, made his reëntree at an orchestral concert in the Queen's Hall yesterday afternoon, and deepened the good impression he created at his two appearances earlier in the year. The young Polish artist can draw a beautiful if not very powerful tone from his violin, and his phrasing and his grasp of rhythmic subtleties are delightful to listen to.—Daily Telegraph, June 14, 1912.

CONCERTS AT LOOMIS, SULLIVAN COUNTY.

LOOMIS, Sullivan County, N. Y., July 20, 1912.

A. Agnes Chopourian, the Armenian-American pianist appeared at the Casino, in Loomis, Thursday evening, July 18, at a concert for the benefit of Loomis Sanatorium. Those participating with Miss Chopourian in the program included, Frederic Thomas, basso, and Virginia Power, who gave a number of "pianologues." The concert was under the direction of Francois Le Mone. The program follows:

Piano, The Lorelei Seelina
Basso—
The Horn Flégie
Rolling Down to Rio German
Pianologues—
Jennie Pepper
The Toy's Lament d'Hardelet
Kept In
Soprano, June Beach
Pianologues—
Basso—
Man's Song Harris
Sound Argument Old English
Soprano—
Yesterday and Today Sprong
The Children's Prayer Reger
Morning Hymn Henrichel

Earlier in the month, a music festival was given at the Casino under the direction of Mr. Le Mone. The concerts took place July 3, 4 and 5. The artists were, Julia Hume, soprano; Robert Armour, tenor; Bertram Peacock, baritone, and Ann Stuart in monologues. Three piano accompanists assisted—Mrs. J. J. Donohue, Wilhelmine Freirag and Albert Stockin. The programs for the three days follow:

JULY 3.

Tenor, aria from La Tosca Puocini
Monologue, At the Shoe Shop May Isabel Fiske
Tenor—
Lass with the Delicate Air Dr. Arne
Myra Clusam
Recompense Hammond
Monologue, The Widow Doodles Marion Holly
Baritone, Woo Thou thy Snowflake Sullivan

JULY 4.

Baritone—
I Am Thy Harp Woodman
Pilgrim's Song Tschakowsky
Two Irish Songs Lehr
Soprano, waltz, Romeo et Juliet (requested) Gounod
Soprano and baritone—
Baritone—
The Sweetest Flower that Grows Hawley
Mother o' Mine Tours
Invictus (requested) Huhn
Soprano, tenor and baritone, Prison Scene, Faust Gounod

JULY 5.

Soprano, Chanson Provençale Dell' Acqua
Monologue, Gossip May Isabel Fiske
Soprano—
Will o' the Wisp Sprong
Land of the Sky Blue Water Cadman
For You Alone Henry E. Gechl
Tenor, La Donna e Mobile Verdi
Soprano—
Silver Threads Among the Gold Danks
Wearin' o' the Green Boucicault
Kathleen Mavourneen Crouch
The Land of Love François Le Mone
Monologue, At the Beauty Parlor May Isabel Fiske
Soprano and tenor, The Miserere (Il Trovatore) Verdi

The Flonzaleys in Switzerland.

Eight hours for sleep, eight hours for practice, and the remaining eight for recreation is the daily routine of the Flonzaley Quartet during the summer. The four musicians have again met at Tronchet, Lausanne, after a few weeks at home—Mr. Betti in Florence, Mr. d'Archembeau in Verviers, and Mr. Ara in Venice, Mr. Pochon's home being the little Swiss settlement where for years the Flonzaleys have done their summer work. Work it is, too, despite the eight hour recreation allowance. All day long in a quaint little cottage built expressly for the purpose in the woods, the four musicians tune their instruments and play their programs for the coming season, a new repertory being necessary every year. No callers are permitted except in the evening. The Flonzaleys will give ninety concerts under Loudon Charlton's management next season, and even this number is likely to prove insufficient to meet the demand.

Margaret E. Ucraft Composing.

Margaret E. Ucraft, the pianist-composer is spending the remainder of the summer in Oswego, N. Y., where she is working on new scores. Before closing her season in New York, Miss Ucraft gave two pupils' recitals at the Bangs-Whiton School where she has charge of the music department.

I notice that Hettie Deumm, a soprano from the West is with us. Miss Hettie will need no accompanist other than a deep basso, who would give frequent repetitions of her name. Hettie Deumm, dum, Hettie Deumm, dum! Sounds like a drum beat.—New York Morning Telegraph.

ANNA PAVLOVA IN A NEW BALLET.

The art of Anna Pavlova, the great dancer, was never displayed to greater advantage than in the wonderfully constructed divertissement "Amarilla," which she has just been seen in for the first time at the Palace Theater in London. And in "Paquita" the versatility of her art finds expression in a series of classical dances. Both ballets have brought "sold out" houses to the Palace the entire season. Following are some comments of the London press:

Madame Pavlova has at the Palace unearthed a veritable trove in "Amarilla." In "Le Cygne" she has already given proof of her power to express the profoundest pathos through the medium of dancing; in her latest production she goes even further in the same direction. Her every action, in short, is imbued with a deep sense of tragic intensity; rarely has womanly grief been more realistically expressed without the utterance of a word.—Daily Telegraph, June 8, 1912.

The new ballet divertissement, "Amarilla," in which Anna Pavlova, supported by M. Novikoff and her entire company, numbering a score of the finest dancers in the world, appeared for the first time yesterday afternoon at the Palace Theater, shows the great ballerina in a new and entirely favorable light. This is the most dramatic thing she has done as yet in this country, and before a house crowded in every part she won a great and legitimate triumph. "Amarilla" is a gypsy, and when she and her brother, Inigo (M. Novikoff) make their entrance it is for the purpose of dancing at the festivities in celebration of the betrothal of a certain Count and Countess. Now the gypsy girl has had a love affair in the past, and its memory, which lingers, is revived in all its force when she recognizes in the bridegroom the man who still has her heart in his keeping. He, too, knows his old flame, but loses no time in making her understand that their love is now a thing of the past. "Amarilla," heartbroken, dances with difficulty, but, making a supreme effort in the vain hope of winning back the Count's affections, gets through her task with even more than her wonted success. After the others have gone she lingers, still hoping against hope; but when the Count appears, and again tells her, as he gives her money, that all is over between them, her strength fails, the despised gold drops from her hands, and she falls senseless to the ground. One felt that words were quite unnecessary, as the beautiful, gifted dancer expressed in turn the whole range of emotions passing through the unhappy girl, and wonderful, indeed, was the significance she contrived to put into all she did. The superb music of Glazounov, Drigo and Dorgomousky furnished an unceasing rhythmic stimulus to the dancers, who, under its stimulus, excelled themselves one and all. At the close the excited audience called the performers before the curtain many times, and flowers were showered on the principal dancer. The new ballet was in truth a most brilliant all-round success, and as it now figures nightly in the program of the Saison Russe it will not be necessary to wait for the next of the special Pavlova matinees to see and admire it again.—Morning Post, June 6, 1912.

The Palace Theater was crowded from floor to ceiling this afternoon when Mile. Pavlova appeared for the first time in England as the gypsy heroine of the ballet "Amarilla." It is a dramatic little

story, and splendidly acted and danced by the whole of the Russian company; it enchanted the house. Some of Pavlova's solos even seemed to surpass in their brilliancy and dramatic significance anything she has so far shown in London, and her reception was of the most enthusiastic character, bouquets of magnificent flowers being flung at her from boxes and stalls after each of her efforts while, after the curtain had fallen, she had to respond to at least a dozen rapturous calls. The music of "Amarilla" has been selected from the compositions of Glazounov, Dorgomousky and Drigo, and brilliantly performed by the Palace Orchestra, it played a memorable part in one of the most thrilling successes in the history of the theater.—Pall Mall Gazette, June 5, 1912.

At the Palace Theater on Wednesday, Madame Pavlova broke new ground—if it is possible to imagine such fairy feet as hers breaking any sort of ground at all. She appeared as the gypsy heroine of a little dance drama called, after the name of the part she impersonates, "Amarilla," and in it she expressed in her own wonderful way the despair of a girl who has been jilted by a high born lover. Her special triumph last night was made in her measure from Drigo, to the accompaniment of which the dancer demonstrates the extremities of her misery and desolation. It is to be doubted whether Pavlova's art has ever been more eloquent.—Daily Chronicle, June 7, 1912.

Madame Pavlova's program now falls into two parts. In the first she gives some old favorites. The second part consists in an excerpt from the ballet "Paquita," which, as arranged for the Palace, consists almost entirely of a series of solo dances. The scene is a large pillared ballroom and the dresses are the classical dresses of ballet. Madame Pavlova wearing black and silver and the ladies of the company black and yellow and M. Novikoff looking magnificent in a tunic of gleaming tissue. Madame Pavlova's first dance is peculiarly beautiful, and her last nearly as fine. This excursion into classical dancing is heartily to be commended, and we look forward to seeing Madame Pavlova in other famous classical ballets.—London Times.

"Who is Paquita?" She is the incomparable Anna Pavlova in her latest and most captivating rôle. Paquita is a ballet of the classical school, and to judge by the short excerpt given from it at the Palace last night a very perfect thing of its kind. By right of conquest Madame Pavlova occupies the place of honor. Picture her attired in black with delicate traceries of silver and gold, all shimmer and sheen, and you can imagine what a haunting impression even her appearance leaves upon the mind of the spectator. Her performance is molded on the line of sheer classicism, yet there is one moment—a great and glorious moment—when she yields herself wholly to the spirit of absolute self surrender. It is just one of those efforts that force you to hold your breath, the recollection of which you inevitably carry away with you as an endearing memory. For the rest there is brilliancy of execution, poetry of motion, imaginative beauty in every movement.—London Daily Telegraph.

Madame Pavlova, at the Palace Theater last night, appeared in new dances from Minkus' ballet "Paquita." Eight girls danced behind her, every one worthy to lead a company herself, but Pavlova

so outshone them that when she fitted on the stage one forgot that they were there.—London Standard.

Last night, at the Palace, there was considerable expectation owing to the announcement that Anna Pavlova would appear in a new dance from "Paquita." A full house awaited it, and were not disappointed. The ballroom scene in "Paquita" opens with some excellent, if conventional, classical dancing by the ballerinas of the corps de ballet, reinforced by some new and skilled premieres danseuses. Pavlova, in a glistening black tulle ballet skirt, long yellow hose, and white feathers in her hair, breaks in on them. Later she is joined by M. Novikoff, and together they coquet in strictly classical style, Pavlova giving many of those wonderful abrupt whirls of hers, with a beautiful shoulder movement, when she is about to make a posture, and Novikoff proving his skill and wonderful lightness in a pas seul and new figures. The dance was a joyous thing, and if it showed us a new spirit in Pavlova, a passing from the romantic to the less imaginative form of her art, it left no room for criticism, only a chance to compare her with herself as Bacchante, swan, butterfly, columbine, night spirit, or wood nymph, and to say that as each and every one she is incomparable.—Pall Mall Gazette.

Anna Pavlova won a new triumph at the Palace Theater last night. She appeared amid a sumptuous environment, in a scene from Minkus' ballet "Paquita," and in a series of ravishing dances repeatedly took the house by storm. Pavlova looked superb in a short black skirt covered with gold spangles. She wore a necklace of beautiful diamonds, and an immense white osprey feather rose fan-shaped from her hair. She gave of her very best in some half dozen solo dances, and when the curtain fell she was received with rapturous applause.—The Evening Standard.

Lovers of the purely classical ballet will heartily welcome Madame Pavlova's appearance at the Palace in the ballet "Paquita," which was presented for the first time in England last night. The excerpt provides opportunity to Madame Pavlova for yet another display of her wonderful powers, and the dances are the means of a remarkable demonstration in high technique. It goes without saying that "Paquita" was given a great reception.—The Globe.

If it were possible for Anna Pavlova to add to the unique reputation she has acquired by two successive seasons' dancing at the Palace Theater, her inimitable performance in the "Grand Pas Classique" from the ballet "Paquita" last night would have attained this end. She did not depart in any way from the time-honored convention of the classical ballet, but she invested it with a perfect grace and undercurrent of beauty that could be better appreciated as there was ample scope for comparison with others—great dancers but not Pavlova. Her supporters danced with rare accomplishment. Madame Pavlova did not dance, she was the very spirit of the dance personified. There were some moments of repose in which she seemed a marble nymph by Jean Goujon translated into living flesh and blood.—London Daily Mail.

The queen of dancers, Anna Pavlova, achieved another success at the Palace Theater last night. She was assisted by M. Novikoff and ten principal dancers from the Russian Imperial Opera House, and she repeatedly took the house by storm with her superb dancing in the ballroom scene from the classical ballet "Paquita." She looked bewitching in a black gold-spangled balloon skirt, with splendid fan-shaped osprey feathers in her hair.—London Daily Express.

Sweet and airy liasomeness were rarely more beautifully exemplified than by Pavlova in "Paquita" at the Palace Theater last Monday and during the week. This excerpt from "Paquita" shows the ballroom scene, and it affords the Russian danseuse a fine chance to show her quality in real ballet dancing.—London Referee.

Madame Delhaze Wickes in Italy.

Madame Delhaze Wickes, the pianist, is a guest of her brother in a fine villa near Naples, Italy. The artist will remain abroad until October when she returns to America with her daughter, Madame Conti, the singer. More facts about this musical mother and daughter will soon be announced.

Alfred D. Wickes, the husband of the pianist who was formerly prominent as a violinist, retired from the musical life some years ago to devote himself to business. Mr. Wickes has been very successful; recently he was elected an officer in a firm of international importance. Mr. Wickes, however, is still deeply interested in music and very proud of his accomplished wife and his equally accomplished step daughter. When Alfred D. Wickes was a young violin student in Liege, Belgium, he fell in love with and married Liza Delhaze, a gifted Italian pianist who was a member of the faculty.

Thinks Her Piano Has Changing Needs.

Carolyn Beebe, as a result of long observation, has convinced herself that a piano is a thing of moods as well as a musician. "It may sound absurd," admits the pianist, "but I frequently find one of my pianos more 'tractable' than the other. I have two in my studio, both the same make. It often happens that when wholly in the mood to do my best I seat myself at one instrument only to discover that it is less in the mood than I; so I change to the other. It may be imagination, it may be superstition, if you will; but my own experience when settling down for a long period of practice in preparation for a recital is that the choice of two pianos brings better results than one."

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ST. PAUL

ST. PAUL, Minn., July 20, 1912.

The Twenty-fifth Saengerfest of the Saengerbund of the Northwest will begin here next Wednesday. The opening program on the evening of July 24, will introduce Leopold Bruenner's reception chorus of three hundred and fifty mixed voices in Max Bruch's cantata, "Fair Ellen," a work based upon "Scotch" folksong, but as German as Dvorak's "New World" symphony is Bohemian in spite of its "American" theme, and Schubert's ever beautiful "Miriam's Song of Triumph." Individual choruses of 2,000 male voices, 1,500 children, together with smaller choruses belonging to the Bund, will sing at the other four concerts, which will consist of two matinees and two evening performances, July 25 and 26. The list of soloists is headed by Marie Rappold, whose coming is regarded with great expectation, enhanced by the enthusiastic accounts of her recent triumph at the Philadelphia Saengerfest which have preceded her here. Katharina Arimond, soprano, and Francis Rosenthal, basso, both of them local artists of high standing, and Marcus Kellermann, the baritone, who is well-known in many cities throughout the country, complete the list of vocalists, to which must be added the name of Richard Czerwonky, violinist and concertmaster of the Minneapolis Symphony Orchestra, who will play Saint Saens' Introduction and Rondo Capriccioso at the second evening concert. In the absence of Director Rothwell and the Saint Paul Symphony Orchestra, now on vacation, Oberhoffer and his excellent orchestra from Minneapolis will also assist, appearing at all five concerts. The sale of season and single tickets has been enormous and it is safe to predict a remarkable and highly satisfactory festival.

Arrangements have been completed for the appearance of Alice Nielsen and two other artists from the Boston Opera Company here on January 15 in the one act Wolf-Ferrari opera, "The Secret of Suzanne" which will be given in conjunction with the Saint Paul Symphony Orchestra, in all probability at one of the latter's regular evening concerts, although presenting it on an evening by itself is under consideration. In the event of giving it on an orchestra night, it will constitute the second part of the program, the first part being orchestral with Miss Nielsen also in a group of Mozart songs, which songs seem to have been lending her already enviable reputation added color of late. Apropos of this event, it is interesting to note that Manager Henry Russell, of the Boston Opera, has the rights, it seems, for this Mozartian and tuneful opera by Wolf-Ferrari, in five other cities besides Boston. These are Saint Paul, Minneapolis, Winnipeg, San Francisco and Los Angeles. The rights thus granted also convey the added privilege of giving it with full orchestra. It is stated that Miss Nielsen will bring her own conductor for the performance, and that the Saint Paul Symphony Orchestra will assist whether the opera be given on a symphony night or by itself.

Director and Mrs. Rothwell, who are doing the music festivals in Europe this summer, when last heard from were in Vienna.

Mrs. Frederic Snyder presented nine of her pupils in recital at her country place "The Crossroads" last Thursday evening before a large assemblage of invited guests. Those taking part were Lucille Wolter, Gertrude Armstrong, Olive Emerson, Sarah Norden, Fanny Lifpitz, Mrs. Mabel Durose, Alma Peterson, Ella May Minert and Sylvia Thorgrimsen. The program which was borrowed from classic repertoire, and most commendably sung, contained the added feature of a number devoted to two songs by Gertrude Sans Souci, a Saint Paul woman, who now resides in New York, and who is accompanist for Oscar Saenger. The songs were, "If You But Whisper" and "Eileen," which like all the composer's other songs are published by the Casa Ricordi of Milan. Miss Sans Souci who was present, being here on a visit to her mother, accompanied.

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compained the singer, Alma Peterson. The songs are individual, melodic, and in correct form, making no abnormal demands upon the voice, and have about them the element of direct appeal. They should find their way easily into the repertoire of lieder singers, who give preference to the sincere in song.

J. McCLURE BELLOWES.

Music, Health and Character.

To The Musical Courier:

A great vocal teacher said to me: "There may be something in the old saying, 'Tell me what you eat and I'll tell you what you are,' but if there isn't, there is something in this, 'Let me hear you sing and I'll tell you what you are.'" I sang and he told me and he was correct.

Music is a universal language, a means by which every creature under the sun may express joy, sorrow, fear or anger, or any other form of emotion. Even the gods express their might, in tones of thunder. It seems to be the one central point in our existence where physical strength and emotion can be blended.

Music has caused insanity, and it has cured insanity; it has decided great battles, and converted desperadoes. What have we in life that has such an influence for good or evil as music?

The other day I was asked my opinion as to the proper use of music in the public schools. After being told that only ten minutes a day was allowed for the study of music, the question was asked: "Should that ten minutes be spent in studying technic or in singing songs?" and my reply was that most of the time should be spent in singing both to stimulate, and to ventilate emotion, but when a person takes up music as a profession the case is different.

Music is as necessary to civilization as food is to the infant, but the overfed infant is as bad as one underfed. So with music, especially vocal music. If emotion is too freely and constantly ventilated the result is depletion of the objective part of our nature.

Musicians are very rarely good business men; but if time and rhythm are the most important factors in their make-

up, their business capacity will be much better, therefore technic becomes the balance wheel of emotion. If a man's singing expresses his character, it is very important that in the present movement to establish an American standard of tone production a great amount of thought and care should be employed before such a standard is established. It means something to our nation; it means something to our insane asylums. We above all nations of the world should have the most perfect standard. We are a heterogeneous community made up of all nations of the world. Representatives of each nationality are trying to introduce the singing method which the language and temperament of their people have developed, but these are insufficient, and not a development of the English language or representative of the temperament of the American people. One of the hardest workers in this movement has said that the English language is a language of dignity, but herein lies the danger. Excess dignity is bad for digestion. To me there is but one word upon which the ideal American tone production should be based, the word "poise." By doing this every contribution of other nations will find a place as have the people, and with poise as a watchword the American public as well as its ideal tone production will ever be improving.

Let us remember that there are no short cuts for a virtuoso; even Paganini was said to have been obliged to practice ten hours a day under the gentle persuasion of a whip. If nature has gifted one with a good musical ear let him have it trained. The same applies to the voice.

To think that one can go to sleep and wake up a prima donna is a sure sign that one has gone too far in the wrong direction. A good voice is a great gift, but many great successes have been made without it. The musical public is asking more and more of the public performer and what the public asks for it usually gets, which is a sure sign that English grand opera and grand opera in English will occupy a place in our great opera houses before many years have passed.

ANCHER LESLIE HOOD.

Max Jacobs was the solo violinist at a concert given at Mrs. Myron Oppenheim's, Long Branch, a fortnight ago. He had most gratifying success. Cecile Behrens and Elsie Loeb took Mr. Robyn's place as solo pianist.

Leipzig's Gewandhaus concerts for 1912-13 will begin October 3 and end March 13.

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CHICAGO

CHICAGO, Ill., July 20, 1912.

Hanna Butler, soprano and vocal teacher, left last Tuesday, July 16, for Thousand Islands, Quebec, Montreal and will take a long cruise on the St. Lawrence River. Mrs. Butler will be back in September, but will not resume her teaching at the Cosmopolitan School, having severed her connections with that institution and engaged a large studio in the Fine Arts Building.

Rosa Olitzka, contralto, scored a triumph last week in Cumberland, Md. So overwhelming was her success that after the second number the director of the club reengaged the famous contralto for next season. Last Saturday evening Madame Olitzka was the soloist before the Swedish Singverein Society at the Coliseum, and her success there also was spontaneous and well deserved. Madame Olitzka had to repeat most of her songs and added as many encores. For the coming season this artist is in great demand and the full list of her fall and winter dates will soon appear in these columns.

Bettina Freeman, soprano and formerly a member of the Boston Grand Opera Company, Beecham Opera Company and the Quinlan Opera Company of England, called at this office last Monday and informed the writer that hereafter she would make her home in Chicago. Miss Freeman is one of the best pupils of Mme. de Berg Lofgren of Boston, and it is to be hoped that Miss Freeman will be heard often in Chicago in concert as well as with the Opera.

A postal card has been received at this office from T. S. Bergey, who sent his greetings from Berlin. Mr. Bergey is having a fine vacation and writes that "the MUSICAL COURIER is very popular here. See copies of it everywhere."

Thuel Burnham, the American pianist, and instructor in Paris, has been in Chicago since the beginning of July, and has opened a studio in the Fine Arts Building, where he already has a large clientele. In years gone by Mr. Burn-

ham used to remain in the French capital to receive American students at his studio, Rue de la Tour, but this year he informed his prospective American pupils that he would be in Chicago during July and August and the innovation proved a great success, his time being completely taken. Mr. Burnham informed this office that he will leave Chicago the first week of September, reaching Paris on or about September 7, and will open his studio on Monday, September 9. Besides a downtown class Mr. Burnham has also been very successful teaching in Ravenswood.

Frederick Stock, who is conducting the Thomas Orchestra at Ravinia Park, delivered a lecture on orchestra



ESTHER M. PLUMB.
Contralto.

music in the Ravinia Theater last Friday afternoon, July 19. His talk was illustrated with instrumental demonstrations by members of the orchestra. Mr. Stock leaves at the end of next week for a well deserved rest in Europe.

Esther M. Plumb, contralto, was the soloist at the University of Chicago concert last Tuesday evening, July 9. Miss Plumb has often triumphed in her home town and again disclosed her wonderful organ in a most interesting program. Miss Plumb's voice has often been compared by critics with Madame Schumann Heink's, not only in the Middle West, but also on the Pacific Coast, where for the past three years Miss Plumb has been heard annually. The

selection of this artist as one of the soloists at the University concert was happy, as it afforded anew the pleasure of hearing this remarkable singer, whose diction is as pure as the voice and since her last appearance she seemed to have made big strides in her art. It is to be hoped that during the coming season Miss Plumb will be willing to stay a little longer in and around Chicago in order to give her many admirers many opportunities of enjoying her singing, and it might be politely suggested to several clubs here not to overlook this singer before completing their engagements for the coming season. Her program on this occasion was as follows:

Hymn to the Almighty	Schubert
Belshazzar	Schumann
Soft Footed Snow	Sigurd Lie
Morning	Louis Victor Saar
Miss Plumb.	
Impromptu in F sharp	Chopin
Toccato	Schumann
Concert etude	MacDowell
Miss Robinson.	
Ah Mon Fils (Le Prophete)	Meyerbeer
Le Moulin	Pierne
Ich Trage Meine Minne	Strauss
Der Gärtner	Kahn
Miss Plumb.	
Rhapsody in F sharp	Dohnanyi
Rhapsody No. 14	List
Miss Robinson.	
Mandoline	Debussy
Phyllis Brown (MS.) (first time)	Cunningham
The Fiddler of Dooney	Homer
Hopak	Moussorgsky
Miss Plumb.	

Olive Dhu Owen, coloratura soprano, and head of the vocal department at Columbia College of Columbia, S. C., is at the present time enjoying a well deserved vacation at Lake Geneva, Wis., besides coaching with Herman Devries, with whom she will remain until September, at which time she will resume her teaching at the Columbia College.

Antonio Frosolono, violinist, and Mrs. Frosolono have just returned from a short vacation in Michigan. They will leave at the end of the month for Atlanta, Ga.

Luella Chilson Ohrman, the well known soprano, has been engaged by the Apollo Club to sing the soprano part in "Elijah" when that oratorio will be given at the Auditorium Theater on Sunday afternoon, November 3. As previously announced in these columns, the part of Elijah will be sung by Clarence Whitehill.

Tuesday afternoon, July 16, Theodora Sturkow Ryder gave an informal tea at her studio as a farewell before leaving for Europe. Among those present were Mrs. Hubert (Ada Walker, the Australian singer), Winifred Just, Virginia Listermann, Jessie Jay, Mrs. Mark Leonard, Mrs. De Hoagg, Louise Conrad, etc. An informal program of music was given. Theodora Sturkow Ryder is to return to this country to begin her season by a tour with Edmond Warnery, tenor, and Willy Lampke, cellist, during the month of October. She will be in Berlin, Munich and London until then.

Emil Liebling, pianist and teacher, assisted by Mrs. Fred D. Stevers, gave an ensemble concert before the members of his teachers' institute last Saturday afternoon, July 20. RENE DEVRIES.

"Samson and Delilah," "Meistersinger," "Carmen," "Rosenkavalier," "Tannhäuser," "Lohengrin," "Don Giovanni," "Barber of Seville," formed part of the Cassel Opera repertory during the past few weeks.

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Concerts at Cincinnati Conservatory.

The midsummer series of concerts at the Cincinnati Conservatory of Music was this week contributed to by John A. Hoffmann, tenor, and George A. Leighton, pianist, in a joint recital. Both artists gave of their best and were heard by a large audience, comprised of prominent music teachers who are devoting themselves to summer school work at the conservatory.

Of special mention was the recital of compositions for two pianos given in connection with the midsummer concert series at the Cincinnati Conservatory of Music last Wednesday evening. Those participating were Wilhelm Kraupner and Leo Paalz, who presented some seldom heard works.

Tina Lerner's Versatile Gifts.

At twenty-one, Tina Lerner is not only launched on her career, but advanced to a point where drudgery of the novice is over. At twenty-one Lerner has a record which older pianists might well covet. There is hardly a symphony orchestra in Europe or America with which she has



TINA LERNER'S "MONA LISA" PICTURE.

not appeared as soloist, nor a music festival committee that has not engaged her. She has played under the batons of musical directors like Arthur Nikisch, the late Gustav Mahler, and with Felix Weingartner. Only this past season Miss Lerner has appeared in London under Dr. Richter, Senor Arbos, Sir Edward Elgar, Michael Balling, and Arthur Nikisch, in Moscow under Weingartner, in St. Petersburg under Alexander Siloti, and in Riga under Georg Schneevogt.

A study of Miss Lerner's photograph gives a clue to the young pianist's intellectuality, even though at the first glance, her beauty overshadows other attributes. That there is a brain there,—an impression strengthened when one comes into personal contact with its fascinating owner. Had Miss Lerner selected a line of activity wholly remote from the path to which her musical gifts directed her, she would have succeeded.

Concerning Miss Lerner's mental gifts, mention should be made of writings. Miss Lerner has been engaged, off and on, in translating into English the works of Gogol, the famous Russian writer and philosopher. Gogol's comedies and satirical plays are models of dramaturgy. One of his plays included in the Lerner adaptation is the comedy "Revisor," which many Russian authorities consider the greatest play in the language. Though first performed seventy-five years ago, it is still revived at frequent intervals.

The following sonnet which recently appeared in a London (England) paper was penned as a tribute to Tina Lerner, playing a paraphrase on "The Blue Danube":

Shall I your beauty or your art advance
To excuse the ardor of my sentiments,
Which in a stranger you may e'en resent?
That afternoon you conquered at a glance
Whilst, seated at the keyboard's broad expanse,
You urged your elf-like fingers to prevent
With wealth of pyrotechnic ornament
A tune to which our mothers loved to dance.
Over the keys I watched your white hands glide
And revelled in the magic of your skill,
I heard the glittering stream of notes subside
And saw again that face more wondrous still.
Oh! happy moments, those when you at will
Invoked the soul of music; mine replied.

Esperanza Garrigue in Prague.

Esperanza Garrigue, who has been spending some time with the maestri di canto in Rome and Naples, is now visiting Prague. Later she will go into the mountains of Moravia for a long rest. Madame Garrigue took several pupils abroad with her, and has placed them with special

teachers, with whom they will continue their studies during the summer. She left Roa Eaton in Naples doing splendid work in acting and singing. Helen Brown is making a special study of oratorio in England. Madame Garrigue was privileged to hear the final preparations for the examination at the music college of Santa Cecilia at Rome, and through the courtesy of Adriano Ariani and Antonio Cotogni has arranged to enter her pupil, Enrico Alessandro, to make his final preparations for grand opera under the guidance of Cotogni.

A Pittsburgh Pleading.

The Pittsburgh Orchestra Association is soliciting guarantors for a course of fine concerts for the coming season by some of the leading orchestras in the country. It is stated in the appeal made by the association that it is its intention to form a permanent Pittsburgh orchestra soon, but conditions are not such that it can be done at once and the concerts are arranged to keep awake the interest in the city for the best in music—Pittsburgh Index.

The Little Persinger and the Millionaire.

Some years ago, a handsome little boy dressed in a white sailor suit, presented himself at the offices of the late Winfield Scott Stratton, in Colorado Springs, Col. The lad timidly asked to see Mr. Stratton.

"Mr. Stratton is busy, he cannot be disturbed," said the clerk. The child turned away disappointed. But the next morning early, he was there again, hopefully asking if he might see the great man, now.

Again he was repulsed, and so the boy decided to go to Mr. Stratton's residence. The housekeeper was charmed

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with the little fellow's quaint manners, and that evening she said "Mr. Stratton, there was such a sweet, pretty little boy to see you today."

"What did he want?"

"He wouldn't say—only that it was important business, and that the men in the office wouldn't let him in. Do see him in the morning,—I told him to try again."

So, the following morning, when the sound of a childish treble came to the millionaire's ear, he stepped to the door of his private office and invited the small visitor to walk in.

"Mr. Stratton," said the child gravely, "would you like to engage a little boy violinist to play for you every evening?"

"Bless, me, no!" said the millionaire. "What on earth do I want with a fiddle around? But wait,—" as he noted disappointment in the boy's dark eyes, "who plays your accompaniments?"

"My mamma," murmured the child.

"Well, I'll tell you. You and your mamma and your fiddle can come over to the house this evening and make some music for me and if I like it perhaps I may engage you for my 'court musician.'"

Still clad in his white sailor suit, and hugging his little violin tight under one arm, the child rang the bell of the Stratton residence at the appointed time that evening. His mother was with him and together they succeeded so well in convincing Mr. Stratton of the lad's genuine talent that he resolved to keep an eye on his development and aid him in his ambition to become a great artist.

To further that end, the kindly millionaire made a bargain with the child that he should hold himself in readiness at eight o'clock every evening and when Mr. Stratton wanted him he would send for him.

Many delightful musical evenings followed in which the helpful criticisms and encouragement of the man enabled the boy to make rapid progress.

Within three months Mr. Stratton became convinced that his little protege possessed genius and should be taken abroad for advanced study.

Imagine the youngster's excitement when he received an important looking letter, one morning soon after which proved to contain Mr. Stratton's check for one thousand

dollars to pay for his little musician's services at the rate of \$20 an evening. Enclosed was a note to his mother advising that the boy be taken to Germany at once.

This advice was followed and the small boy with the big ambition was taken to Leipzig.

The Colorado millionaire never lost interest in him and after a boyish success in the Conservatorium presented him with a magnificent Stradivarius violin which has remained his faithful friend all these years.

The little boy with the white sailor suit was Louis Persinger, the young violin virtuoso who has aroused Europeans by his magnetic playing, and who has been hailed by critics and public as being one of the greatest of contemporary violinists.

Lambert on the Ocean.

ALEXANDER LAMBERT AND FRIEND

On board the Kaiser Wilhelm II. Taken on his recent trip abroad. Mr. Lambert has just returned to New York.

From Cafe Maid to Grand Opera Star.

Not everyone knows that Marie Delna, the famous French contralto was, in her earlier days, a serving maid in a cafe. William C. Carl, the well known New York organist, vouches for the authenticity of the statement. He says that when a student under Alexandre Guilmant at Meudon, France, it was his custom to take his after-dinner coffee every evening in a little depot cafe nearby which was kept by an old lady and her granddaughter. After serving the guests the maid would repair to an adjoining room and amuse herself by playing and singing snatches from the best known operas. Being unskilled in the art of music, she was compelled to play the melody with the right hand and improvise as best she could with the left.

The American organist was deeply interested in the remarkable musical talent of the girl and above all in the extraordinary beauty and volume of her voice. He frequently asked her why she did not devote herself to music as a profession, assuring her that such talent could hardly fail of success. He even encouraged her in her practising and endeavored to stimulate her love for the art and to awaken in her a desire to develop so wonderful a voice. But his efforts were apparently unavailing for she invariably replied, "Oh, I have a good enough time with my grandmother. Why should I?"

Carl finally completed his studies and returned to America. One day some two years later what was his astonishment to read of the sensational debut at the Opera Comique in Paris of Marie Delna, the former cafe maid of Meudon, who has been the reigning prima donna contralto there ever since and who made many successful appearances with the Metropolitan Opera Company in New York a few seasons ago.

Mrs. Thoms Presents a Comedy.

Clara E. Thoms wrote and presented a comedy at St. Michael's School, Buffalo, N. Y., July 11. A packed house (standing room only) with heaps of applause, laughter, and compliments following the performance rewarded the efforts of Mrs. Thoms, Clara Druar, Olive Coveny and others. Misses Druar and Coveny are booked for four recitals at Roycroft Inn (Elbert Hubbard). Mrs. Thoms now goes to the beautiful Morgan estate at Norwalk, Conn.

The Eddys in Greenfield, Mass.

[From Boston Globe, July 21, 1912.]

Mr. and Mrs. Clarence Eddy have been visiting in Greenfield this week. Mr. Eddy long ago attained an international reputation as an organist. His friends are confident that he is one of the finest organists now living in the world. This week he indulged in some reminiscences of his boyhood days. He was born in 1851, in one of the little cottages on Wells street, in the rear of the Bijou Theater.

Mr. Eddy's father was a dry goods merchant, and was at one time the leading merchant in that line in Greenfield. In his early school days Mr. Eddy sold popcorn at the fairs and other places, and in the Winter, when the candy was not sticky, he sold molasses candy.

Laura Billings, for many years a soprano in what is now All Souls' Unitarian Church, was Mr. Eddy's first instructor in music. The old organ in the old church on which he first played would be a curiosity today. The boy's legs were then hardly long enough to reach the pedals. Later Gilbert Wilson, son of Joel Wilson, an old-time Greenfield merchant, was the instructor of H. Clarence Eddy, as he was known in those days.

It is a moderate estimate that Mr. Eddy has during his life traveled 500,000 miles. When one recalls that it is 25,000 miles around the world, it will be seen that Mr. Eddy has done some traveling. In one season alone he traveled more than 50,000 miles. His interest in his work is as keen as ever. During the week Mr. Eddy's sister, Mrs. Grace Conkey, has been visiting friends in Greenfield. She has two boys. Her husband is engaged in the dry goods business in Boston and their home is at Allston.

Mr. and Mrs. Eddy have been most successful in their concert tours. Mrs. Eddy, who is a native of California, has a magnificent contralto voice and has been highly praised wherever she has appeared. She studied music under the best of teachers in London, Paris, New York and San Francisco.

Gadski's Say on Opera in English.

"While waiting for native composers to write American operas," suggests Johanna Gadski, "the English librettos of standard works of all nations should be rewritten. Most translations are atrocious. Take the libretto ordinarily obtainable at the opera. The way the author's intent is tortured in an effort to give an English equivalent is amusing. The books should be done over by literary men who will not bother about the literal translation so long as they succeed in retaining the sense of the original and transforming the words into English that is expressive."

"Outside of New York I find an astonishing eagerness to hear songs with English words. I spend much time searching for appropriate translations. I assure you it is not easy. Sometimes I sing a number in the original language, and then, if there is a demand for a repetition, a verse in the English translation. There is no evading the fact that enjoyment is keener when the sentiment of the song is clearly understood."

"Why not give all operas at the Metropolitan in English?" she was asked.

"No! No!" exclaimed the prima donna. "That would be a national calamity. The Metropolitan is the leading opera house of the world. The policy of giving operas in the language in which they were conceived should never be abandoned. New York is cosmopolitan. For generations it has heard the world's greatest singers. If works

were only sung in English it would miss many of the best artists. Would Caruso, for example, come to America if he were compelled to sing in English? Would the leading French singers?

"It is not only a treat, but a necessity, to hear operas in their native tongue. To the cultivated person it adds to pleasure. When I first came to America I had heard certain works only in German. It was not until I heard them in their original French and Italian that I fully appreciated their beauty and worth."

OBITUARY

Gerrit Smith.

Gerrit Smith, for many years one of the leading church organists of America, died suddenly Sunday of this week (July 21) of pneumonia, at his summer home in Darien, Conn. Mr. Smith was born in Hagerstown, Md., December 11, 1850. He started his musical career as a boy choir singer in Geneva, N. Y. Later he was graduated from Hobart College in that city. During his college life he played the organ in the chapel. The deceased had two periods of music study in Germany; one in Stuttgart and a second in Berlin. In this country he studied organ with Samuel P. Warren and Eugene Thayer and piano with the late William H. Sherwood. On his first return from Germany, Mr. Smith was engaged as organist and choir director for St. Paul's Cathedral in Buffalo, N. Y. When he came back to America from his studies in Berlin he was appointed musical director and organist at St. Peter's in Albany.

Mr. Smith gained greater prominence when he was engaged by the South Church, New York, and it was his organ recitals for many years, as well as the Sunday music services under Mr. Smith's direction, that attracted notice. The deceased musician was one of the founders of the Manuscript Society and he had served the club as president. He was prominent also in the councils of the American Guild of Organists. Besides his church work in New York, Mr. Smith was professor of music at Union Theological Seminary. He wrote many songs, church music, some piano pieces and a cantata, "King David." A widow, who was formerly well known as a choir and concert soprano, survives Mr. Smith. The funeral service at the Connecticut home was private, but a memorial service is to be held in New York, the date to be announced later.

Suzanna Baker Watson.

Suzanna Baker Watson (Mrs. Edmund Watson), a contralto, died at San Antonio, Texas, June 26. She had a quite phenomenal voice of three octaves, which had been trained under Leslie Martin in New York. Mrs. Watson was a favorite in society because of her beautiful voice and irresistible personal charm, and Mr. Martin always hoped she would return North and assume a leading position, for which she was fitted. She was a soloist of the First Presbyterian Church of San Antonio; the church bulletin devotes an entire page to her memory, as follows: Organ prelude. In Memoriam.....MacDowell

This page is set apart to the memory of
MRS. EDMUND C. WATSON,
who entered into rest June 26th, 1912.
Her rare gift of song and her reverent spirit have been a real inspiration in our worship.
Not only as the leader of our service of praise, but for her own

gentle nature and Christian character she received love and honor among us.

We shall miss her here, but we shall think of her as having entered that goodly Land of Song where they cease not to offer the sacrifice of praise before the throne.

We feel that we have a share in the sorrow of the bereaved family, and our prayer shall be that they may have the grace and comfort of our God.

Offertory, Abide With Me (organ).....Liddle
Solo, Asleep in Jesus.....Mackay
Eda Kampmann.

Ba, Ba, Bad Publisher!

To The Musical Courier

Why should we be peevish over the ten per cent. royalty received by composers for their work, and waste so much sympathy over the publisher who runs no such risks as supposed in offering their works to the public? We know, as well as everyone, that publishers are and ever were clever business men, and that serious writers usually have rather a hard time in getting their first works accepted, unless, like many musicians (and poets), they stand the expense of first editions. I know one American composer with what has been acknowledged as great talent who has spent years in study in every branch that would add to efficiency in musical composition, who did not publish until ripe years had been attained, who has as good contracts as could be made. The first publishers ran no risks, for, like the poets in England and America, the plates and first editions had to be paid for. It is ten years since these works—which have been done time and time again by great artists in public—appeared, and yet this composer, so far, has received just three dollars and sixty-five cents in royalties. It is true that writers who are connected with large schools, or appear in public, have a better chance; but the quiet writer cannot live from his royalties and it seems unfair to say—as is often heard—"Why, he has talent and got \$25 for such and such a piece. What more does he want?" We do not hesitate to go to our physician because he has attained success and wealth; on the contrary, we go to him all the more quickly. But the writer, alas, must be satisfied with the mouse's share, and we contend more sympathy should be given him and more support than in the past, if art is to flourish. And how dull life would be if we took the creators from us! This state of affairs in America and England, I feel, is largely due to the fact that the vernacular is not sung in opera and concert—an injustice to our composers, poets and our public. We may be naive in continuing to write, but many of us want a national musical art, and keep on, in the hope that something may be done for the English language, and after the system of "vocal music in the vernacular" is established, we may then be able to see whether or not we have musicians and poets of talent, and whether or not their work is wanted. The musicians can do nothing for themselves, or aid poetry and drama, until we wish to hear our own language sung in opera and concert. That we are not wanted may be true; but we hardly believe that a national musical art is not wanted here, as elsewhere.

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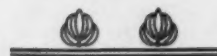
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